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Special Issue: The Large-Format Films of 2002

The year 2002 could set a record for LF releases: at least 24 LF films are expected to open, including three from **Walt Disney Pictures**, two 3D titles from **Imax Corporation**, and a 3D version of last year's animated blockbuster ***Shrek*** that is rumored to be coming mid-year or later (this was not confirmed at press time).

At the start of each year, the number of films expected is always greater than the total that has actually premiered 12 months later. For instance, a year ago we said that 23 films might be released in 2001; only 12 actually opened. The rest have either slipped into 2002 or into some form of limbo.

However, we do not expect the same high rate of attrition for the 24 films listed below. Most are fully funded, well along in production, and seem unlikely to hit the kind of snags that have delayed or derailed productions in previous years. We believe 20 or more could actually be on screen by Dec. 31, 2002, easily topping 1999's record of 15.

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Good news/bad news

But to succumb to an overused phrase, 2002 is shaping up to be a year of good news/bad news situations. The large number of new films is good news for theaters: they will have a great deal of choice in their programming. But it's bad news for filmmakers: more competition will hold lease rates down and make it harder to turn a profit.

For commercial LF theaters, most of which have done poorly over the past two years, the good news is Disney's unprecedented three releases, and maybe *Shrek*. The bad news for multiplexes is that the vast majority of the rest of the year's films (17 of the remaining 20) will be traditional, institutionally oriented fare. Of course, if Disney's titles (and maybe *Shrek*) do well, this could be a pretty small downside.

(Many observers expected that, following the Sept. 11 attacks, attendance at conventional theaters would fall off sharply in favor of home entertainment. But with the exception of two weekends, including Thanksgiving, every weekend since then has been better than the same period last year, according to Los Angeles-based **Exhibitor Relations Company.)**

Institutional theaters were already in a bad news situation. Attendance, which had been declining in early 2001, dropped further for virtually all museums after Sept. 11. Among 32 North American institutional theaters that responded to an *LFX* survey, the average attendance drop in the first eight months of 2001 was nearly 9%, compared to the previous year. Some reported declines as high as 40% in the first half of 2001, and less than 25% (7) reported increased attendance in that period. After the terrorist attacks, the average decline was 12%, with no theaters reporting an increase. The good news for institutions in 2002 is the wide selection of films available to help lure visitors back into their theaters.

For Imax, the Disney films (and maybe *Shrek*) are good news in that they help raise the profile of the troubled company and could spur signings of new theaters. They are bad news because they compete directly with Imax's own releases, and could further reduce distribution revenues.

For LF filmmakers and distributors there seems to be only bad news. The market is more competitive than ever, lease rates have barely risen in years, production costs continue to climb, and Disney is poised to grab a huge percentage of the available booking slots with three releases spread four months apart. To say nothing of the threat of *Shrek*.

Over the last six months, our bookings list has averaged about 750 bookings per month. This month, with *Beauty* claiming near-exclusivity in 100 theaters, that number is down to 600. However, this situation will ease, because the terms of the *Beauty* lease allow theaters to reduce the number of shows per week at five-week intervals. Two years ago, *Fantasia/2000* was harder on other distributors: bookings dropped from an average of 750 to less than 500. And theaters were locked into 100% *Fantasia* schedules for a full four months.

In past years, the positive side of the picture for filmmakers had been the growth of new theaters, which made for a larger pie to split among the competitors. But the dramatic theater-building spree of the late 1990s is over. Last year saw a net increase of only 20 new LF theaters; ex-

*(See **FILMS** on page 6)*

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Shindler's Site

by Marty Shindler

LF2K02: Changing Habits

"There is some work necessary to fine tune some of the traditional mechanisms," said an executive of a major theater chain in a year-end wrap-up article in the *Los Angeles Daily News*.

He was talking about the conventional film business, which grossed a record $8-billion-plus in North America in 2001. When all the results are in (shortly after I write this), the total for the year should be about $8.38 billion. According to the *Hollywood Reporter*, this will put attendance up to "a hefty 1.49 billion ticket units in 2001, a respectable increase of nearly 5% on the previous year's 1.42 billion and up slightly but statistically tied with 1998's total."

Theater chains are poised for a resurgence in 2002. Many have gone through, or are emerging from, bankruptcy reorganization, and they have been helped by the record box office. The executive also talked about the changing habits of moviegoers during the past few years, particularly the phenomenon, accentuated in 2001, of exceedingly strong openings.

Another important fact about 2001 was that family films dominated. The top three films — *Harry Potter, Shrek,* and *Monsters, Inc.* — fell into this category, each taking in well over $235 million in North America. Families are going to the movies together and some family members (the kids) are undoubtedly seeing some films more than once.

These changing habits have caused the exhibitors to look more closely at their financial relationships with the studios and how revenue is shared. The theater executive continued, "The benefit for us is, as studios make more money, the studios make more movies."

He could have been talking about the LF film industry, where many of the traditional formulas for splitting box office, print costs, and marketing are being scrutinized.

After several tumultuous years, 2002 may indeed be a turnaround year for LF. However, like our Hollywood counterparts, we must look closely at the habits of our patrons and determine what drives them to, or away from, our theaters. The world has changed. Viewers' habits have changed. How have our LF theaters and host institutions fared? Was our programming substantial enough to reach annual goals? Did we show innovative films or the same old same old?

As we look forward to 2002, we must address our habits and traditional ways of doing business. The conventional film industry is taking stock of its basic business model; the LF industry must as well. Now is the time to create economic stimuli all along the LF food chain, and propel the industry to a record year in attendance, box office, and profits.

Let's look at a few of these areas:

Box office and attendance. The fact that Hollywood has been tracking these numbers for decades and has a reliable estimated annual total so early in the year is a sign of its sophisticated and long-term business model. No confidential information is revealed, yet these two measurements help guide the industry.

I continue to insist that universal film-by-film reporting on box office and attendance *must* become a norm for the LF industry.

Financial terms. Just as mainstream theaters are reviewing financial terms with the studios, so, too, must the LF industry renegotiate. As mentioned above, it is essential to return sufficient revenue to the studios to ensure a continual flow of new product. The LF industry must completely understand this cycle.

The industry also needs a sharp reduction in the cost of prints. After allocation of box office, print costs are the most important obstacle to achieving a financial turnaround. Once print prices come down, reworking the allocation of print costs between distributor and exhibitor will improve the bottom lines.

Quantity and type of product. One of the changing patterns in the conventional business is the dominance of opening- and early-weekend business. While institutional theaters need to show films for more than just a few weeks, I question whether films are changed frequently enough to encourage return visits, a customer habit that LF exhibitors must expand and exploit.

While it is too soon to tell how ***Beauty and the Beast*** will perform, early indications are positive. For commercial LF theaters the reasons to play the film are obvious. The institutional theaters on board recognize that entertainment for the whole family is an important and growing trend.

Presentation formats. Last year saw a dramatic increase in the number of 8/70 theaters, both new and conversions. This trend will continue as exhibitors evaluate the costs of competing formats. Nearly every distributor now makes its films available in 15/70 and 8/70, simplifying the decision to build an 8/70 theater. What may have been the obvious choice in the past may not be so obvious in 2002 and beyond.

Judging from e-mails I have received, LF organizations on both sides of the negotiating table have begun to take a positive approach to the changing financial terms. Thus, 2002 may be the year in which the economic stimuli that I and others have proposed will propel the LF industry into more growth.

Here's wishing everyone a peaceful and prosperous New Year.

Marty Shindler is CEO of The Shindler Perspective, Inc. an organization specializing in providing a business perspective to creative, technology, and emerging companies. Marty may be reached at Marty@iShindler.com.

Report from Japan: Record Attendance at JSTC 2001

by Hiroyuki Suzuki

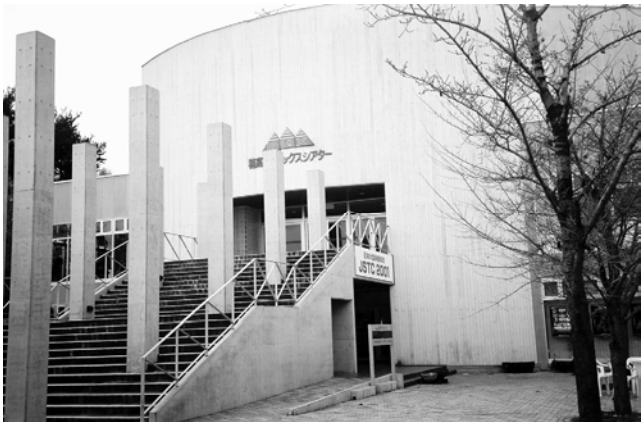
The 2001 **Japan Space Theater Convention** was held by **Oh-gata**, the **Large-Screen Movie Theater Network of Japan**, on Nov. 26 and 27 at the **Hotaka IMAX Theatre** in Nagano. It was the 16th JSTC meeting and the largest, with 240 attendees, including 84 representatives from 32 theaters. Thirteen new films, mostly 2D titles targeting institutional theaters, were screened.

The terrorist attacks of Sept. 11, which reduced the number of people from Asia who were able to attend the **Giant Screen Theater Association**'s conference in Chicago, may have increased JSTC's attendance. Organizers expected only 180–200 participants.

In the current difficult economic situation (*see Japanese LF Theaters Face Troubled Times, LFX September 2001*), the Japanese LF industry is examining all options for surviving the widespread budget cuts that falling attendance has brought on. The strong attendance at JSTC can be seen as a hopeful sign that members are working together to share information for the benefit of all.

The conference drew representatives of 19 IMAX theaters, 1 Ultra 70 (15/70) theater, 9 Astro (10/70) theaters, and 3 Iwerks (8/70) theaters. A substantial number of overseas attendees were also present, including a member of the staff of the **63 IMAX Theatre** in Seoul, South Korea, who participated actively in the seminars.

Theater delegates were joined by over 100 people from the production and distribution sides of the business. Producers were promoting their current films and projects they are planning, but some theater managers commented that filmmakers didn't seem to fully understand the difficulties theaters are facing.



The Hotaka IMAX Theatre in Nagano, Japan.

The two days of the conference were filled with screenings of 13 new films (more than were screened at the GSTA conference), including **Disney**'s ***Beauty and the Beast***, which will open on four Japanese screens on Jan. 1. The screening was introduced by **Tetsuaki Sano** of **Buena Vista Japan**, who announced that the film would be followed by LF versions of ***The Lion King*** in 2003 and ***Aladdin*** in 2004.

[Disney officials in the U.S. have not confirmed the titles of any LF releases beyond *Lion King*. Last year *LFX* heard rumors that *Aladdin* had been set for release in 2003 and *Lion King* in 2004, but that after Sept. 11 the schedule was hastily switched. –Ed.]

At 94 minutes, *Beauty and the Beast* was one of several new films longer than the average 40-minute LF feature. Films like ***All Access*** (65 minutes) and ***China: The Panda Adventure*** (50 minutes) suggest that pressures from the multiplex market are having an effect on the industry.

In the general members' meeting, the marketing committee submitted a proposal to conduct research that would reflect the different natures of the institutional and commercial theater segments. [In North America slightly more than half of all LF theaters are institutional, compared to more than two-thirds in Japan.]

Comments on the new films from attendees responsible for booking films at their theaters included, "A good line-up with a variety of subjects" and "More educational films about civilization and the environment." On the other hand, also heard were "We need more 3D films" and "Only two or three of them can attract general audiences."

The Hotaka IMAX Theatre opened in 1995 and seats 424 people. The theater and adjacent Glass Craft Museum the are the main tourist attractions of the Nagano area, which hosted the Winter Olympic Games in 1998.

JSTC 2002 will be held at the **Shinagawa Prince IMAX Theatre** (tentative name) in Tokyo on Nov. 25–27, 2002. JSTC 2003 is currently planned to be held at **Mercian Karuizawa IMAX Theatre** in Nagano in November 2003.

Hiroyuki Suzuki is secretary general of Oh-Gata, the Japanese association of LF theaters.

Translator Kazuyo Takehara works for Dentsu Tec, Inc., where she is agent for the new Merican Karuizawa IMAX Theater.

CORECTIONS

In the December 2001 issue, our report on the GSTA technical session gave incorrect metric equivalents for the weights of Imax's Mark III and 30-perf 3D cameras. The correct weights (with film loads) are 30 kilograms and 43.2 kilograms respectively.

The In Production list in December incorrectly stated the release date for the LF edition of *The Lion King*. It is Jan. 1, 2003.

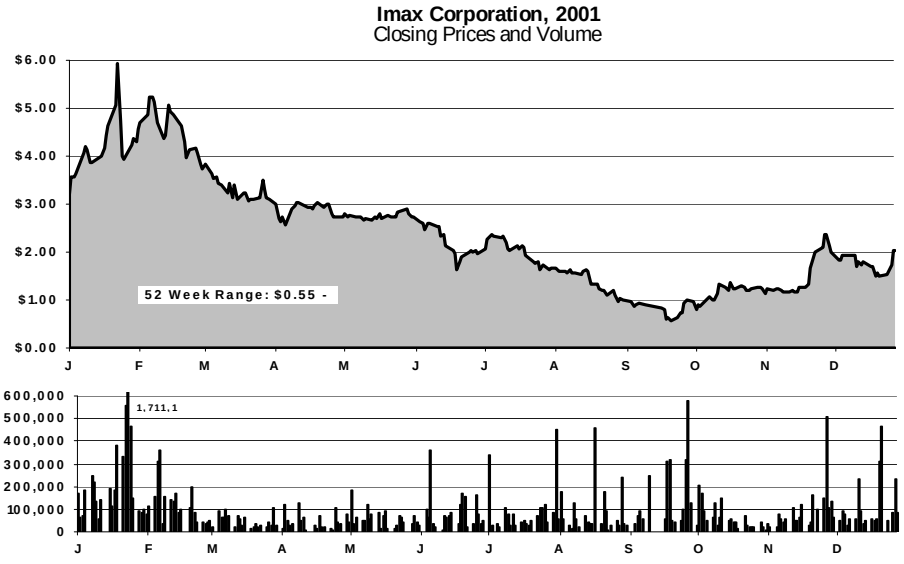
Oh-Gata (2)

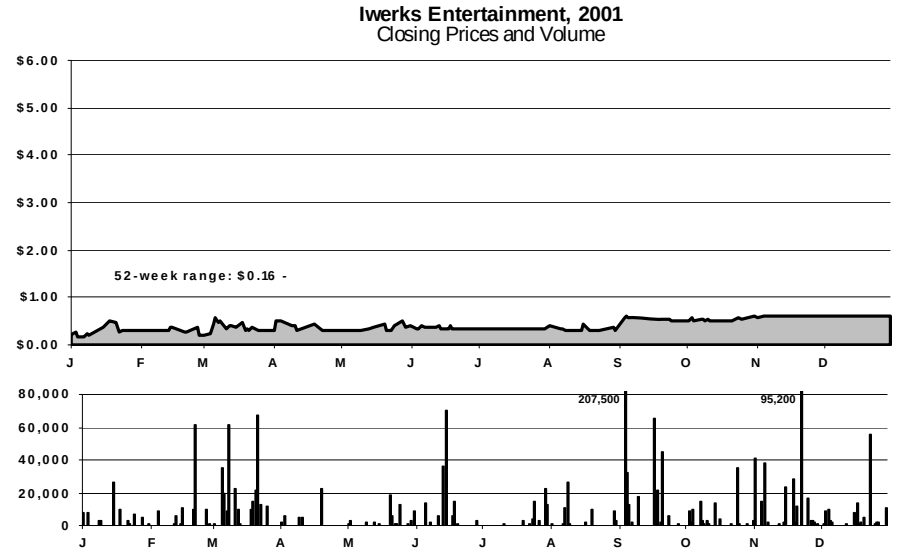
Imax sells DPI, retires more debt

On Dec. 12, 2001, **Imax Corporation** announced that it had sold its subsidiary, **Digital Projection International Ltd.**, back to DPI CEO **Brian Critchley**. A month later the company revealed that it had acquired and retired another US$42 million in debt.

Imax acquired Manchester, UK-based DPI in September 1999 with the goal of developing a line of digital cinema projectors and ultimately digital LF systems. DPI was one of three manufacturers licensed by **Texas Instruments** to build projectors with TI's DLP-Cinema chips, and Imax/DPI obtained the exclusive right from TI to build DLP-based systems intended for LF-sized screens.

A press release said that in selling DPI back to management, Imax retains the right to develop DLP-Cinema technology for LF systems as well as "other key patents and intellectual property related to the conversion of film to digital images." The financial terms of the transaction were not disclosed.





In early January Imax announced that its subsidiary **Mitey Cinemas, Inc.**, had purchased an additional $42 million in convertible subordinated notes due in April 2003, following a similar transaction in October, when $48 million in debt was purchased for $7.5 million. (*See The Bix, LFX November 2001.*) According to figures in a company press release, the latest purchase cost about $14 million in cash and common shares.

Co-CEOs **Richard Gelfond** and **Bradley Wechsler** were quoted as saying that "The retirement of 90% of these notes virtually eliminates any April 2003 refinancing risk and puts IMAX on a solid financial footing to implement our long-term growth strategy."

UA installs Westrex 8/70s

Two **United Artists** giant-screen theaters in Denver, CO, and King of Prussia, PA (near Philadelphia), have installed **Westrex** 8/70 electronic projectors to show ***Beauty and the Beast***. Both houses had previously been equipped with IMAX projectors. In Denver a large conventional screen was converted to IMAX in January 2000 for ***Fantasia/2000***, closing after the end of the film's run in mid-2000. At about that time, the King of Prussia theater, built specifically as an IMAX/SR house, opened. It ceased LF screenings last May.

According to **Jurgen Zahn**, UA's director of projection and sound, the 8/70 projectors now in place in the theaters began life in the mid-1990s as **Showscan** 5/70/60fps ridefilm projectors installed by UA in entertainment centers in Indiana and New Mexico. Originally manufactured by **BoardPerfect, Inc.**, for Showscan, they were recently renovated and reconfigured for 8/70 projection by BPI, which is marketing its systems under the Westrex name. Both projectors are fitted to **Christie** 7 kW lamphouses and have **DTS** digital playback units.

Zahn tells *LFX* that UA owns two similar 8/70 systems that could be installed in future LF theaters.

THE BIZ

DEALS

ITIT announces new theaters

Israel-based developer **I.T. International Theatres** announced in December that it would open IMAX theaters in Athens, Greece, and Sofia, Bulgaria, by 2003. Each will be the first LF screen in its respective country.

On Dec. 15, 2001 the company opened an IMAX theater in Krakow, its second in Poland, and said the third would open in Katovise in June 2002. ITIT also plans to open IMAX theaters in Prague, Czech Republic, and Budapest, Hungary (*see Max -Image! November 1998*).

Harris founds go-R&D

Gord Harris, formerly director of film technology at **Imax Corporation**, has founded **go-R&D Consulting** to provide technical expertise in the areas of 15/70 filmmaking, 3D cameras and projectors, HDTV, interactive systems, and the film-to-digital interface. In his 24 years at Imax, Harris founded the company's camera and digital imaging departments, and helped develop 3D cameras, space cameras, and the IMAX 3D projection system,

Go-R&D is located in Georgetown, ON, Canada. Web site: www.go-rd.com.

Walden partnering on *Pulse*

Walden Media, which entered the LF business last year as producer and distributor of **James Cameron**'s ***Ghosts of the Abyss***, has announced that it has partnered with the producers of ***Pulse: A Stomp Odyssey***.

According to a company release, the deal gives New York-based Walden the rights to exploit television, home video/DVD, albums, and other ancillary products connected to the film and provides for a collaboration with the production partners in creating "published and digital materials that may be used in educational settings."

Candide creating *Kilimajaro* site

New York-based **Candide Media Works** has been hired by the **Museum of Science** in Boston to develop a Web site to support its launch of ***Kilimanjaro: To the Roof of Africa***.

The site, to be activated late this month, will feature a look behind the scenes at the making of the film, an interview with director **David Breashears**, and the ability to purchase tickets on-line.

Candide is headed by LF veteran **Paul Fraser**, who was formerly with **Ogden Entertainment** and **Imax Corporation**.

Chabot upgrades to Mega 8/70/35

In December the **Chabot Space and Science Center** in Oakland, CA, upgraded its **MegaSystems** 8/70 projector, installed in August 2000, to MegaSytems' combination 8/70/35 projector, allowing the theater to run conventional 35mm films as well as 8/70 presentations. The **Tien MegaDome Science Theater** has 210 seats under a 70-foot (21.2-meter) dome.

Brenden IMAX in Vegas, 2003

In December **Brenden Theatres**, a 78-screen chain based in Concord, CA, opened a 14-screen multiplex in the **Palms Casino** in Las Vegas. One of the houses in the plex is slated to become an IMAX theater in late 2003, when the exclusivity guaranteed to the IMAX theater in the **Luxor Hotel and Casino** expires.

Roanoke may get IMAX

Departing Virginia governor **Jim Gilmore** announced a proposal in late December that would provide US$10 million to an art museum and IMAX theater in Roanoke, in the southwestern corner of the state. The funding, a third of the total needed for the planned **Art Museum of Western Virginia**, would come from the sale of a portion of the proceeds of the national tobacco settlement. However, state legislators have previously rejected similar plans.

Local press reports stated that parts retailer **Advance Auto** has committed $4 million to name the theater.

Meanwhile, the **Science Museum of Western Virginia**, owner of the city's existing LF theater, lost 43% of its operating budget when the General Assembly failed to approve funding for non-state museums. The museum has eliminated 10 of its 22 full-time positions and all part-time slots. Its **Hopkins Planetarium** is equipped with a **MegaSystems** 8/70 projector.

Governor-elect **Mark Warner** will address both issues after he takes office this month.

PERSONNEL

Reyna resigns LFCA presidency

Chris Reyna, president of the **Large Format Cinema Association** since its inception in 1996, announced at a board meeting in mid-December that he was stepping down, citing personal and professional reasons. He will remain on the organization's board and the conference committee.

In a press release, the organization stated that "the Executive Committee is very grateful for the extensive time, dedication and effort he has put forth to build and direct the organization to make it as strong and significant as it is today."

A week later the LFCA board elected **Robert Dennis** of **Consolidated Film Industries** as Reyna's replacement.

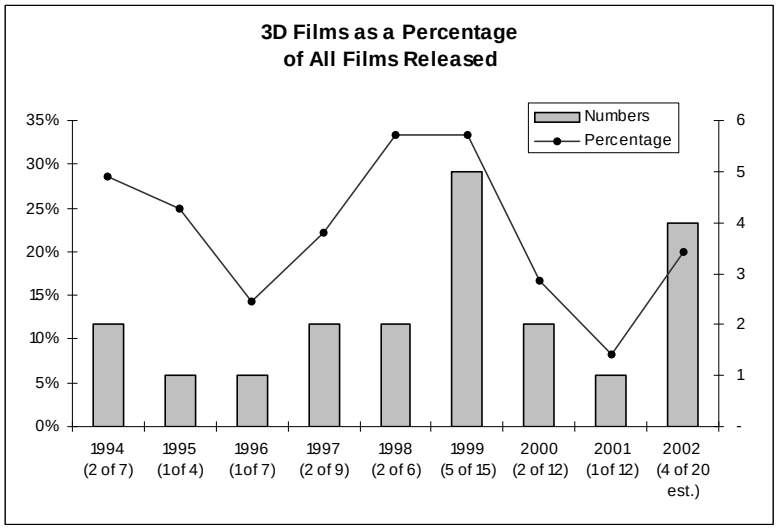
Tracy with Boston Light & Sound

Ernie Tracy has joined **Boston Light & Sound** as director of LF and commercial sales and marketing. In this position he will promote the German-made **Kinoton** line of 8/70 projectors, for which BLS is exclusive U.S. distributor. He will work from his home near Philadelphia.

Tracy

Tracy comes to BLS from **Advanced Image Systems**, where he was director of sales and marketing. Before that he was director of regional sales for **MegaSystems** for two years. Tracy, a New York City native, holds a degree from Duke University and taught history in the New York state public schools for six years.

2002 Could See As Many As 25 New LF Films



*(from **FILMS** on page 1)*

cept for 1996 (with 16) that is the smallest increase since 1991, and less than half of 1999's record of 42. (Next month's *LF Examiner* will provide an extensive report on theaters.)

Back to documentaries

At the peak of the boom in commercial theater building, filmmakers responded with more entertainment-oriented product. Starting in 2000, we began seeing concert films (***All Access***, ***'N Sync***), sports films (***Extreme***, ***Michael Jordan***), dramas (***Ultimate G's***, ***Loch Lomond***), and other films (***Cirque du Soleil***, ***Haunted Castle***, ***Fantasia/2000***) that were outside the boundaries of typical LF fare.

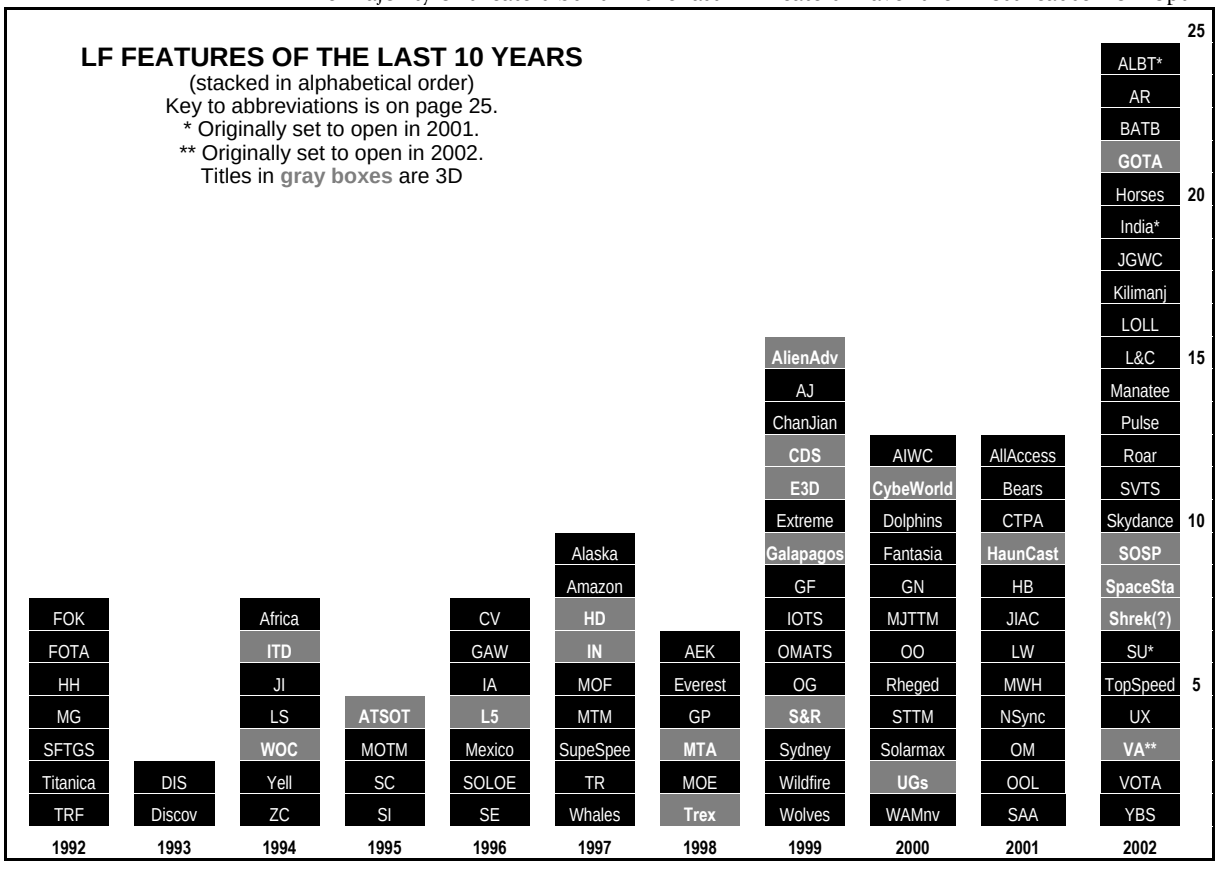
But the bust of the multiplex market in the last two years has caused producers to return to the themes that appeal to the core institutional market. Although some of the films mentioned above did well in museums, the tide has turned and, except for the Disney films, few of the 2002 crop stray so far from the science and nature documentary norm. Those exceptions are the French drama ***Skydance***, ***Pulse: A Stomp Odyssey***; and **Steve Oedekerk**'s ***Santa Vs. The Snowman***. And maybe *Shrek*.

3D production up

The majority of theaters built in the last five years have been 3D-capable, and these theaters have thirsted desperately for an adequate supply of new 3D product. However, 3D production, particularly live-action, has so far proven to be so expensive as to make it nearly impossible for a 3D film to be profitable. The number of new 3D productions has been steadily declining, as depicted in the graph above???

However, with five 3D titles (and maybe *Shrek* making six), 2002 should provide an upward bump in that trend. **James Cameron**'s ***Ghosts of the Abyss***, which was filmed entirely with 3D digital video cameras, could be a harbinger of cheaper, and hence more profitable, 3D production. However, the quality of digitally captured images remains a point of contention for many in the LF world. (*See "Image Quality Debate," LFX, September and November 2001.*)

In short, the coming year could see some rebuilding of an LF industry rocked by problems both internal and external. Theaters have the most cause for opti-


LF FEATURES OF THE LAST 10 YEARS
(stacked in alphabetical order)
Key to abbreviations is on page 25.
* Originally set to open in 2001.
** Originally set to open in 2002.
Titles in gray boxes are 3D
1992: FOK, FOTA, HH, MG, SFTGS, Titanica, TRF
1993: DIS, Discov
1994: Africa, ITD, JI, LS, WOC, Yell, ZC
1995: ATSOT, MOTM, SC, SI
1996: CV, GAW, IA, L5, Mexico, SOLOE, SE
1997: Alaska, Amazon, HD, IN, MOF, MTM, SupeSpee, TR, Whales
1998: AEK, Everest, GP, MTA, MOE, Trex
1999: AlienAdv, AJ, ChanJian, CDS, E3D, Extreme, Galapagos, GF, IOTS, OMATS, OG, S&R, Sydney, Wildfire, Wolves
2000: AIWC, CybeWorld, Dolphins, Fantasia, GN, MJTTM, OO, Rheged, STTM, Solarmax, UGs, WAMnv
2001: AllAccess, Bears, CTPA, HaunCast, HB, JIAC, LW, MWH, NSync, OM, OOL, SAA
2002: ALBT*, AR, BATB, GOTA, Horses, India*, JGWC, Kilimanj, LOLL, L&C, Manatee, Pulse, Roar, SVTS, Skydance, SOSP, SpaceSta, Shrek(?), SU*, TopSpeed, UX, VA**, VOTA, YBS
25
20
15
10
5

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Beauty and the Beast

mism: with a tremendous selection of films from which to choose, they remain in a buyer's market, as they have been for most of the last decade. Producers and distributors face greater challenges. They will have to continue to do more with less and hope for the magic of a hit. Some will succeed and some will fail as the market makes its choices.

Below are the films of 2002, listed chronologically by announced release date. Summaries in quotation marks are taken from the producers' official literature. More detailed production credits can be found in "In Production" on page 14.

Underlined titles are 3D.

* Indicates films originally set to open in 2001.

** Indicates films originally set to open in 2000.

Beauty and the Beast

"In celebration of its tenth anniversary, **Walt Disney Pictures'** timeless animated classic ***Beauty and the Beast*** makes its giant-screen debut on Jan. 1, 2002. Adding to the excitement of this release is a newly animated six-minute song 'Human Again,' written for the original film by Academy Award-winning songwriters **Howard Ashman** and **Alan Menken**.

"*Beauty and the Beast* has been meticulously and painstakingly restored from the film's original digital files one frame at a time to take full advantage of the giant screen. Led by the original filmmaking team — producer **Don Hahn** and directors Kirk Wise and **Gary Trousdale** — a group of Disney's top artists and technicians launched a major effort to remove dust and dirt, add detail and effects, and create new animation for this occasion.

"All of the film's stellar voice cast — including **Paige O'Hara**, **Robby Benson**, **Angela Lansbury**, **Jerry Orbach**, **David Ogden Stiers**, and **Jo Anne Worley** — reprised their roles and nearly all of the original animators created the character animation for the new sequence.

"Originally released in 1991, *Beauty and the Beast* became the first and only animated feature to ever receive a Best Picture Nomination from the Academy of Motion Picture Arts and Sciences. In all, the film received six Oscar nominations and won for Best Song and Best Original Score."

Produced by Walt Disney Pictures and distributed by **Buena Vista Pictures Distribution**. Release: Jan. 1, 2002.

Vulcania *

The signature film for **Vulcania**, the European volcano center near Clermont Ferrand, France, will examine the current scientific understanding of volcanoes on earth and elsewhere in the solar system. Filmed in 8/70; 20 minutes.

Produced by **Rigaud Production**, the film will premiere at Vulcania on Feb. 22, 2002.

Adrenaline Rush: The Science of Risk * (formerly *Courage*)

"Risk is a part of life. And, in a sense, we're all asking for it, in our own way. It makes us go further; it allows us to succeed, as individuals and as a species. Surprisingly, whether we go for big or small risks — BASE jumping, starting a business, exploring the unknown, or even simply asking for a date — the risks we choose to take may not be simple matters of will. Brain chemistry seems to be a determining factor in our risk-taking behavior.

"***Adrenaline Rush*** explores risk-taking in a spectacular way. From the explosive science and entrepreneurship of Alfred Nobel to a schoolboy's first day in class, from the boldness and determination of Henry Ford to the shy but affectionate sentiment of one teen for another, *Adrenaline Rush* takes us on a journey in the multidimensional world of risk.

"*Adrenaline Rush* also teaches us that humanity can benefit from the combined efforts of two very different risk takers whose minds meet across half a millennium and across the boundaries of the Old and New Worlds. We'll witness the pre-

*(See **FILMS** on page 8)*

BASE jumping in Norway for Adrenaline Rush.

Blue Sky AB.

*(from **FILMS** on page 7)*

sent-day testing of Leonardo Da Vinci's 1485 parachute design by **Adrian Nicholas**, the world's most respected skydiver, monitored closely by scientists."

Produced by **Sky High Entertainment** and distributed by **Giant Screen Films** (world except Asia) and **Sky East** (Asia). Release: March 2002.

Kilimanjaro: To the Roof Of Africa

"Join a band of trekkers as they journey through rugged terrain and extreme conditions to look out from Africa's highest point in **David Breashears**' latest mountain adventure large-format film, ***Kilimanjaro: To the Roof of Africa***.

"Photographed in the world's largest and most evocative motion picture format, this film takes its viewers to the expansive slopes of Mount Kilimanjaro, where they can experience the exceptional climates and landscapes of this mystical mountain.

"This adventure of the human spirit follows five trekkers led by a local Chagga guide up the largest freestanding mountain in the world. The trekkers represent a mix of genders, ethnicities, and life experiences, and range in age from 12 to 64. Their diversity exemplifies the broad appeal of Kilimanjaro that lures people from around the globe.

"Along their journey of courage and endurance, the trekkers encounter strange landscapes and endure harsh conditions as they travel through five climate zones ranging from the lower rainforest reaches of Kilimanjaro to the summit's glaciers, all the while learning about the formation of the African continent and the Great Rift Valley."

Photo: Mark Thiessen. © National Geopgraphic Society.

Lewis and Clark: Great Journey West

Produced by **Kilimanjaro Inc.** and distributed by the **Houston Museum of Natural Science**. Release: March 2002.

Lewis and Clark: Great Journey West

"It was the dawn of a nation, a time before the American West became known as the frontier, and little was known about what lay out there. Two captains, courageous in spirit and unyielding in their dedication to their mission, led 31 people, including a woman and her infant son, from the mouth of the Missouri River to the Pacific Ocean and back.

"Now, 200 years after the launch of the expedition, this breathtaking drama is captured for audiences in the newest large-format film release from **National Geographic**: ***Lewis and Clark: Great Journey West***.

"Scientists, naturalists, and explorers, Lewis and Clark pushed their Corps of Discovery to the limits of physical endurance and sheer willpower to expand the boundaries of human knowledge. Nothing could dissuade these brave men from the task entrusted to them by president Thomas Jefferson, which in its time was the equivalent of a voyage to the moon. Their story remains one of the greatest tales of adventure and exploration in history.

"With the gripping images and careful research for which the National Geographic is renowned, the large-format film meticulously chronicles and re-creates the incredible accomplishments of this ambitious expedition. Audiences will experience first-hand the adventure, danger, and beauty of the unknown West as it unfolded before the eyes of Lewis and Clark."

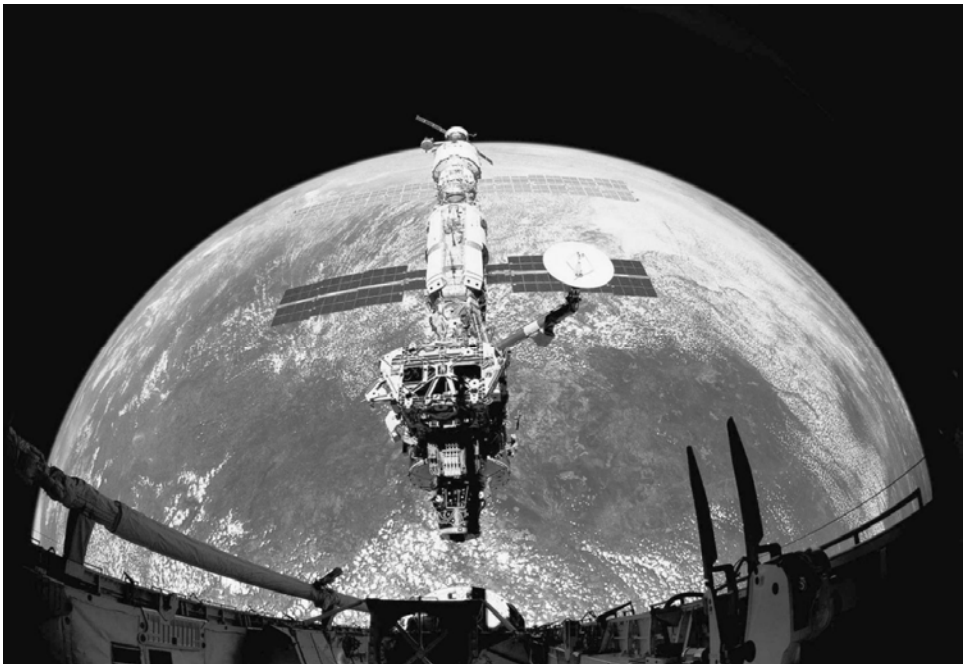
Produced by National Geographic Television and distributed by **Destination Cinema, Inc.** Release: April 2002.

Kilimanjaro Inc.

Kilimanjaro: To the Roof of Africa

Space Station

"Over the past 15 years, IMAX cameras have brought the space experience to more than 70 million people around the world. Many astronauts have said, "IMAX is the next best thing to being there." Soon, through the magic of ***Space Station***, you can be there in space, taking part in the



Imax Corporation

Space Station

greatest engineering feat of our time — the assembly and operation of the International Space Station. This is an unprecedented international venture, with the participation of 16 nations worldwide.

"IMAX will take you to the heart of the action as the daring astronaut construction crews put together the largest and most complex structure ever assembled in space. Inside, you will float alongside the first men and women to inhabit the new station while they set up house, add new modules, and perform scientific experiments, all while experiencing the thrill of life in zero-gravity.

Produced by **Imax Space Ltd.** and distributed by **Imax Corporation**. 3D. Release: April 2002.

India: Kingdom of the Tiger *

National Wildlife Federation/ Primesco Communications

India: Kingdom of the Tiger

"***India: Kingdom of the Tiger*** brings India to the giant screen through the compelling story of Jim Corbett, an Englishman born in India during British rule. Corbett was considered the most famous Indian marksman of his time. He had a profound attachment to India, and his thrilling yet poignant stories, set in India's northern mountains, won him international repute.

"In his lifetime, Corbett shot over a dozen man-eating tigers that had killed more than 1,500 people. However, he later exchanged his rifle for a camera to become a prominent protector of the Bengal tiger. Following his death, India named its first wildlife sanctuary Corbett National Park after him.

"From the sacred golden waters of the Ganges in Varanasi to the sibilant coastal backwaters of Kerala, the film is a virtual journey through the most stunning locations in India. Audiences will have the opportunity to travel to far corners of the country as the camera flies over Kumaon at the foothills of immense blue Himalayan peaks. Then there are the lush colors of Delhi, Mumbai, Jaisalmer, and Konark.

"**Christopher Heyerdahl**, one of Canada's leading actors, plays the role of Corbett. Critically acclaimed Indian actress **Smriti Mishra** plays the role of Jaya, a young woman who leads Corbett on a hunt for a man-eating tiger."

Produced and distributed by **National Wildlife Federation** and **Primesco Communications, Inc.** Release: Spring 2002.

Skydance

"Laura, a young journalist, is writing profiles of various exceptional men. She is going to meet Alec, an ex-fighter pilot, now leader of an aerobatic team and a world champion in stunt flying. As part of the interview, Alec proposes taking Laura on the final leg of a prestigious aerial race across France.

"However Alec's flying partner, Jennifer, strongly resents the presence of the journalist. As for Laura, her fear of flying almost makes her refuse to climb into the Pilatus aerobatic plane, but she decides to go.

aGépro Cinema

Andy Henderson and Amanda James star in Skydance *from aGépro Cinema.*

"***Skydance*** takes the audience on a dizzying journey across France — over Normandy, Brittany, the river Loire, Dordogne, Burgundy, Provence — and it all begins and ends in Paris."

*(See **FILMS** on page 10)*

*(from **FILMS** on page 9)*

Produced and distributed by **aGépro Cinema**. Release: Spring 2002

Virtual Actors featuring The Boxer**

"Nine years after its inception, the long-awaited cinematic experience of ***The Boxer*** is about to hit the giant screen. As Slim squares off against Killer, audiences will be engrossed not only by the action and excitement of the story, but also by the astounding fact that these actors are *all virtual*. They may not be real, but they just might be ready to take over the industry.

"Born out of the technology and craftsmanship that originally created the award-winning short *Tony de Peltrie* (which featured the first lifelike computer-generated actor), *The Boxer* is a milestone in the art of 3D computer animation. It brings the concept of the *virtual actor* to stunning new levels.

"Producer/director **Pierre Lachapelle** has brought together a talented team of animators, artists, programmers, and scientists. Pushing hard at the boundaries of movie-making, they have brought computer animation technology further than was ever thought possible.

"*The Boxer* will be featured within *Virtual Actors,* a unique voyage into the extraordinary possibilities of 3D character animation, where the technology and creativity that bring a virtual actor to life will be demonstrated in fascinating detail. *Virtual Actors featuring The Boxer* is a 40-minute giant screen event that will keep audiences on the edges of their seats."

Produced by **TAARNA Studios, Inc.** Distributor to be announced. Release: Spring 2002.

Australia: Land Beyond Time *

"A breathtaking journey to one of the most exciting places on Earth — a land more like another planet than another continent — a vast, ancient, and intriguing land isolated from all others for 30 million years.

"***Australia: Land Beyond Time*** traces the four-billion-year journey of the southern continent. It explores the lavish richness, diversity, and uniqueness of Australia's life — life that survived and evolved during the most challenging of voyages. It brings to the giant screen animals that hop instead of run, creatures that have fur yet lay eggs, ants that plant seeds, plants that were the food of dinosaurs, and water birds that fly inland to breed only every few years when sporadic rains come. It shows how, through the most ingenious strategies, life has managed to flourish on impoverished soils where flood and drought go hand in hand.

Australia: Land Beyond Time

"Using high-resolution animation, *Australia: Land Beyond Time* charts the lonely course of the continent, traces its roots, and reveals the oldest known fragments of the Earth's crust still visible today. In breathtaking LF imagery it surveys some of the most surreal and fascinating landscapes on Earth—ancient eroded sea beds, vibrant red sand dunes that merge with far horizons, and the jeweled sea of its immense coral reef.

Jane Goodall's Wild Chimpanzees

"*Australia* is a remarkable journey through time."

Produced by **Living Pictures (Australia) Pty Limited** and distributed by the Houston Museum of Natural Science. Release: May 2002

Jane Goodall's Wild Chimpanzees

"Imagine trekking through the dense foliage of Gombe National Park, on the eastern shore of Lake Tanganyika in Africa. Sunlight streams through breaks in the trees. The heat surrounds you. While few people will ever encounter a chimpanzee in the wild, audiences will feel as though they are alongside these playful and amazingly intelligent creatures when ***Jane Goodall's Wild Chimpanzees*** premieres.

"Meet world-renowned primatologist Dr. Jane Goodall and a new generation of young researchers as they lead a giant-screen exploration into the hearts, minds, and world of wild chimpanzees. Befriend the now-famous Gombe chimp families: Fifi, and sons Freud and the turbulent

TAARNA Studios

Science Museum of Minnesota

Living Pictures (Australia) Pty Ltd.

James D. Stern Productions

Pulse: A Stomp Odyssey

alpha male, Frodo; Gremlin, Gaia, and the endearing Galahad. While witnessing the many communication forms of wild chimpanzees, viewers will also learn how scientific information is accumulated and passed on through generations of scientists."

Produced and distributed by the **Science Museum of Minnesota**. Release: May 2002 (Canada), October 2002 (elsewhere).

Pulse: A Stomp Odyssey

"***Pulse: A Stomp Odyssey*** is a rhythmic voyage of discovery around the world of percussion. From the Kodo drummers of Japan to the Timbalada drummers of Brazil, from the bellringers of Notre Dame to the delicate finger cymbal players of Thailand, the creators and performers of *Stomp* guide us through a captivating musical atlas of the world.

"Each stopover on this journey casts its players against a dramatic landscape. *Pulse: A Stomp Odyssey*, in turn, helps us connect the exotic with the everyday. By linking ethnic traditions with everyday sounds and actions, the performances bridge the gap between the spectators in the large-format theaters and the players in their spectacular locations.

"**Luke Cresswell** and **Steve McNicholas**, the creators of *Stomp*, are the directors of the film. They will harness skills refined both in the stage show *Stomp* and in the production of their Oscar- and Emmy-nominated films to create a vivid celebration of global rhythms, reveling in the wealth of spectacular sounds and sights from around the world."

Produced by **James D. Stern Productions**, **Harriet N. Leve Productions**, **Giant Screen Films**, and **Walden Media**. Distributed by Giant Screen Films. Release: May 2002

Photo: John Bramley. © Touchstone Pictures and ESPN. All rights reserved.

Ultimate X *from Touchstone Pictures and ESPN.*

Ultimate X

"All the excitement and explosive drama of action sports is displayed on the exhilarating giant screen in ***Ultimate X***, a look into ESPN's massively popular Summer X Games. *Ultimate X* chronicles all the breathtaking highlights and dramatic stories behind the 2001 X Games in Philadelphia as it showcases the eye-popping skateboarding, biking, moto X, and street luge competitions on the giant screen for the first time.

"In addition, the film will present the incredible stories of the athletes themselves, as they compete in the year's most important event in their sport."

Produced by **Touchstone Pictures** and ESPN® and distributed by Buena Vista Pictures Distribution. Release: May 10, 2002.

*Horses: The Story of Equus **

"Six thousand years ago, we domesticated horses and brought them back from the edge of extinction. There are now more than sixty million in the world. This film is the story of three of them.

Equus Films

Horses: The Story of Equus

"On a warm spring night, three foals are born. Among the tens of thousands that will enter the world this year, these three are destined for unpredictable lives.

"The chestnut filly will take the long, hard road of work and training to become a racehorse. The bay colt will enter the grueling world of eventing, only to fail, then find his true home in the movies. And the black colt will be lost to humans forever when he escapes to join the herds that live in the mountain wilderness.

"For sixty centuries we have ridden on the backs of horses as their strength and willingness changed the course of civilizations across the world. Now, they depend on us for their survival. With art, science, and drama, ***Horses: The Story of Equus*** shows why this is a debt we owe to the noblest animal of them all."

Produced by **Equus Films** and distributed by Imax Corp. Release: Spring/ Summer 2002.

*Legend of Loch Lomond **

"*Ye'll tak' the high road and I'll tak' the low road, and I'll be in Scotland afore ye...*

"While many know the song, few know the legend behind it. Set on the bonnie banks of Loch Lomond in breathtaking Scotland, ***Legend of Loch Lomond*** is the dramatic ghost story of 18th century lovers cruelly separated by war, but reunited in the present day by a beautiful young singer who inadvertently becomes entangled in their tale."

Produced by **Principal Large Format**

*(See **FILMS** on page 12)*

*(from **FILMS** on page 11)*

Films and distributed by **SK Films**. Release: Summer 2002.

Top Speed

"Using a combination of innovative LF cinematography, special effects, and computer-animated imagery, ***Top Speed*** is a dynamic montage of awe-inspiring individual performances and new technologies that graphically illustrate the science of speed.

"Principles such as gravity, resistance, acceleration, and velocity come alive through stories and images of people pursuing ever-greater degrees of speed — people like Olympic sprinter **Marion Jones**, downhill mountain bike racer **Marla Streb**, and GT race car driver **Lucas Luhr**."

Olympian Marion Jones is featured in Top Speed.

Top Speed is produced and distributed by **MacGillivray Freeman Films**. Release: September 2002.

Voyage Into the Abyss

"***Voyage into the Abyss*** is a giant-screen science adventure that will plunge audiences into the deep ocean for an unprecedented experience of this vast and little-explored dimension of our planet. The film follows a team of scientists as they dive to research mysterious hydrothermal vents on the mid-ocean ridge. As the dive unfolds, the film and the scientists reveal for us the fantastic diversity of the deep: its strange communities of organisms, shipwreck gardens, bioluminescent creatures, and awesome giant predators. An astounding 97% of the Earth's biosphere is located here in the dark regions of the ocean that humans have only just begun to penetrate and explore.

"*Voyage into the Abyss* reveals the planet's great marine depths as never before, putting audiences into the most alien and hostile environments on Earth and into contact with the planet's strangest creatures and phenomena. The film will also explore the implications that deep ocean discoveries may have for our understanding of the emergence of life and our search for its traces elsewhere in the Cosmos."

Produced by **Volcanic Ocean Films** in collaboration with **Rutgers University** and with major financial support from the **National Science Foundation**. Distributed by **Stephen Low Distribution**. Release: September 2002.

Straight Up! Adventures In Vertical Flight

"***Straight Up!*** showcases the vital roles helicopters play in modern civil and military aviation around the world.

"Helicopters save lives every day. These unique machines pick up injured people off roads, save them from sinking ships, pluck them from burning buildings, and pull them out of raging floods. Rotorcraft, including helicopters and tiltrotors, perform widespread critical public-service operations including search and rescue, law enforcement, resource development, and priority transportation. Millions of people owe their lives to the special capabilities of these aircraft.

"Audiences will travel with helicopter crews as they respond to real-world needs, including a high-voltage live-wire repair, a high-sea rescue, a drug bust, scientific research, endangered species relocation, humanitarian aid, land-and-sea military maneuvers, and more.

Straight Up!

SK Films

"From present-day multitasking helicopters to the future of airports without runways and unmanned helicopters on Mars, the film addresses human fascination with vertical flight science and technology."

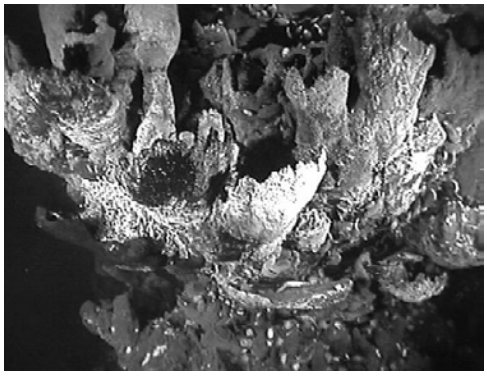
Produced by **SK Vertical Flight** for the **National Air and Space Museum** and distributed by **SK Films**. Release: October 2002.

Ghosts of the Abyss

"There are certain events so powerful they send echoes through time. ***Ghosts of the Abyss*** examines two such events: the sinkings of the *Titanic* and the *Bismarck*. To capture intimate film footage of these two historical wrecks, director **James Cameron** has designed several revolutionary camera systems including a new digital 3D stereo camera system co-designed by Sony.

"The film goes well beyond touring through the two great wrecks as they sit in their eternal graves, creating a window into history that both inspires and humbles audiences, echoing philosopher

MacGillivray Freeman Films



Voyage Into The Abyss

Volcanic Ocean Films

James Cameron shooting Ghosts of the Abyss *with a Sony digital 3D camera.*

George Satayana's warning that those who cannot remember the past are condemned to repeat it.

"Joining the expedition are historians **Ken Marschall**, **Charles Pellegrino**, **Don Lynch**, and **John Broadwater**, and microbiologists **Roy Cullimore** and **Lori Johnson**. In addition, several actors, including **Bill Paxton** from Cameron's film *Titanic*, join Cameron, not as actors but as explorers."

Produced by **EarthShip Productions** and distributed by **Walden Media**. 3D. Release: Fall 2002.

Manatee: The Forgotten Mermaid

"Come with us as we are drawn by the siren's irresistible call, beckoning us ever closer as we sail on a mystical voyage from mermaids to manatees.

"In the stunning clarity of a large-format film, we will sail through the mysterious past on the trail of the manatee — from its origin as a land-dwelling creature to its metamorphosis into a mermaid, its present status as aquatic celebrity, and then 'straight on till morning' to its uncharted future."

Produced by **Machine Age Films**. Distributor to be announced. Release: Fall 2002.

Manatee: The Forgotten Mermaid

Roar! Lions of the Kalahari

"This is an epic story of power and dominance. Filmed in the stark yet beautiful expanse of the Kalahari, it details the natural behavior of lions and their prey as they attempt to survive around the last remaining waterhole in the region. Above all, it is an account of territorial conflict and the power inherent in the roar of one of the largest lions ever documented in the Kalahari.

"Renowned filmmaker **Tim Liversedge**, who shot, directed, and produced the film, spent more than two years with the lions to deliver incredible close-ups and personal shots of these amazing animals in their natural habitat. Perhaps the most fascinating account of the behavior of lions to be captured on large-format film, ***Roar! Lions of the Kalahari*** builds on **National Geographic**'s success in the LF medium and its reputation for dramatic and stunning natural history films."

Produced by **Tim Liversedge Productions** and distributed by Destination Cinema, Inc. Release: Fall 2002.

Tim Liversedge filming Roar! Lions of the Kalahari.

SOS Planet

"We live in a world in which communication has never been so easily accessible and far-reaching. Surprisingly, with the vast wealth of communication tools at our disposal, one important message in particular is not being heard as loudly as it needs to be: the need for all of us 'to preserve the abundance and diversity of life on Earth.'

"This is the mission of the **World Wildlife Fund**. The need to spread the word is one of the most significant challenges of our day. **nWave Pictures** and **WWF Netherlands** have accepted this challenge with the creation of ***SOS Planet***, a unique 3D/2D giant-screen film that will amaze and inform audiences of all ages.

"*SOS Planet* is a groundbreaking LF documentary that raises some of the crucial environmental issues of our time while taking a serious look at the role of the mass media in the campaign to protect our planet from slow but seemingly unavoidable destruction.

"Aimed at audiences of all ages, *SOS Planet* will combine live-action footage, digital effects, and computer-generated sequences in a truly immersive experience that only giant-screen cinema can deliver."

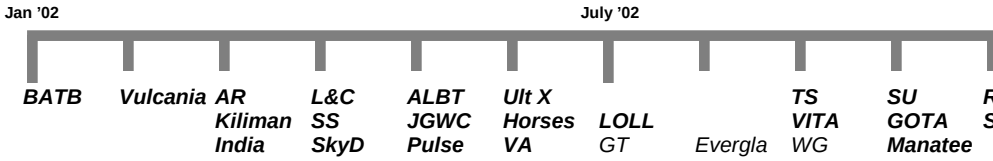
Produced by nWave Pictures and distributed by **nWave Pictures Distribution**. 3D. Release: Fall 2002.

*(See **FILMS** on page 16)*

EarthShip Productions

Liversedge Productions

Machine Age Films



* New listing.
Underlined titles are 3D
Updated information is printed in **bold**.
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Adrenaline Rush: The Science of Risk
(formerly *Courage*)

Sky High Entertainment/Blue Sky; distributors: Giant Screen Films, Sky East (Asia); director: Marc Fafard; directors of photography: Peter Anderson, Peter Degerfeldt, Goran Widenby; producer: Carl Samson. Release: March 2002.

– Principal photography is complete.
– Picture is locked.

Kilimanjaro: To the Roof of Africa

Arcturus Motion Pictures; distributor: Houston Museum of Natural Science; director, producer: David Breashears; cinematographers: Jack Tankard, David Breashears; writer: Mose Richards; score: Alan Williams; co-producer: Arabella Cecil; executive producer: Houston Museum of Natural Science. Release: March 2002.

– Film is complete.

Lewis and Clark: Great Journey West

National Geographic Television; distributor: Destination Cinema; director: Bruce Neibaur; writer: Mose Richards; co-producer: Jeff T. Miller; senior producer, co-producer: Lisa Truitt. Narrator: Jeff Bridges. Release: April 2002.

– Picture is locked. Final post is under way.
– World premiere at Henry Doorly Zoo in Omaha, NE, April 20, 2002

Space Station

Imax Space Ltd.; distributor: Imax; cinematographer, astronaut trainer: James Neihouse; score: Mickey Erbe, Marybeth Solomon; producer: Toni Myers; associate producer: Judy Carroll. 3D. Narrator: Tom Cruise. Release: April 2002.

– Photography is complete.
– Editing has begun.

India—Kingdom of the Tiger (wt)

National Wildlife Federation/Primesco; distributor: NWF/Primesco; director: Bruce Neibaur; director of photography: Matthew Williams; associate producer, writer: Keero Singh Birla; producers: Afsana Amarsy, Goulam Amarsy; executive producers: Chris Palmer, Ed Capelle. Release: Spring 2002.

– Principal photography is complete.
– Editing and sound design have begun.
– December: Filming aerials and pickups in India.

Skydance (formerly *Rendez-vous à Paris*)

aGépro Cinéma; distributor: aGépro; director: Eric Magnan; cinematographer: Dominique Gentil; editor: Noëlle Boisson; writers: Mireille Cardot, Michel Picard, Michel Sibra; ***score: Jacques Davidovici;*** *executive producers: Marie Christine de Montbrial, Michel Frichet. Cast: Andrew Henderson, Daisy Bates, Amanda James, Natasha Wightman, Alex Giannini. Release: Spring 2002.*

– Principal photography is complete.
– Post production is in progress.
– Film is expected to be shown at Euromax meeting in Berlin in February 2002.

Virtual Actors featuring The Boxer (wt)

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kardan. 3D. Release: Spring 2002.

– November: Tested rough cuts with audiences.
– Picture is locked
– Sound recording is under way.

Australia: Land Beyond Time

Living Pictures Pty Ltd.; distributor: Houston Museum of Natural Science; director, producer: David Flatman; executive producer: Houston Museum of Natural Science. Release: May 2002.

– Principal photography is complete.
– Picture is locked. Sound mixing in progress.

Jane Goodall's Wild Chimpanzees

Science Museum of Minnesota; distributor: SMM; director: David Lickley; directors of photography: Reed Smoot, James Neihouse; line producer: Kathryn Liptrott; executive producers: Jim Marchbank, Mike Day, Freda Nicholson. Release: May 2002 (Canada), October 2002 (elsewhere).

– Rough cut is complete and formal testing is under way.
– Editing will be completed early next year.

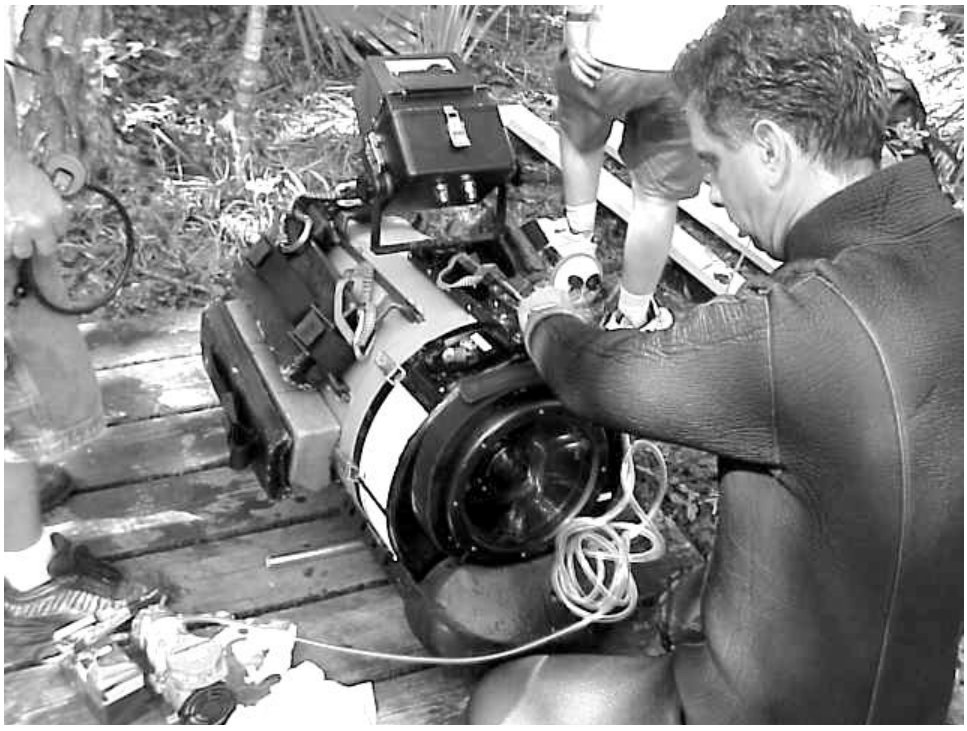
Pulse: A Stomp Odyssey

Giant Screen Films/James D. Stern Productions/ Harriet Leve Productions; distributor: Giant Screen Films; directors: Steve McNicholas, Luke Cresswell; producers: Don Kempf, Steve Kempf, Harriet Leve, Jim Stern. Release: May 2002.

– December: Quii bushmen and gumboot dancers in South Africa; music festivals in India.
– **January: Filming finale and underwater sequences in Los Angeles, drum corps and urban scenes in New York City.**
– **Editing will begin in England in January.**

Ultimate X

Touchstone Pictures/ESPN; distributor: Buena Vista Pictures Distribution; director: Bruce Hendricks;



Tom Boyd preparing an underwater rig for Manatee: The Forgotten Mermaid.

cinematographer: Reed Smoot; writer: Jason Hefter; producer: Art Repola; executive producer: Doug Merrifield. Release: May 10, 2002.
– Principal photography is complete.
– Editing is under way.

Horses: The Story of Equus
Equus Films.; distributor: Imax; director: Michael Caulfield; director of photography: Tom Cowan; composer: Roger Mason; producers: Liz Butler, Michael Caulfield; narrator: Gabriel Byrne. Release: Spring/ summer 2002.
– Film is complete.

Top Speed (formerly *Science of Speed*)
MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; editors: Stephen Judson, Dale Beldin; script: Jack Stephens, Stephen Judson; camera: Brad Ohlund, Jack Tankard, Greg MacGillivray; producers: Greg MacGillivray, Alec Lorimore. Release: September 2002.
– October: Filmed in Atlanta.
– February: Filming in California, Hawaii, Utah, Arizona, New Mexico.

Voyage Into the Abyss (wt)
Volcanic Ocean Films; distributor: Stephen Low Distribution; director: Stephen Low; director of photography: William Reeves; script: Alex Low; chief scientist: Richard Lutz; line producers: Lily Antonecchia, Dougal Caron; producer: Pietro Serapiglia; executive producer: Alex Low. Release: September 2002.
– Additional deep-ocean filming in the Pacific will begin in February.
– Editing has begun.

Straight Up: Adventures in Vertical Flight
SK Vertical Flight; distributor: SK Films; director, director of photography: David Douglas; producers: Jonathan Barker, Diane Roberts; executive producers: Jonathan Barker, Patti Woodside. Release: October 2002.
– September: Rhino relocation in South Africa, World Food Program rescue efforts in Sierra Leone.
– November: Filmed XV-15 experimental tiltrotor aircraft in Texas, prototype Comanche helicopter in Florida.
– December: Filmed U.S. Marine Corps helicopter deployment from aircraft carrier; heavy lifting operations in Northern California; experimental Mars rotorcraft testing at NASA's Ames research facility.

Ghosts of the Abyss
EarthShip Productions; distributor: Walden Media; director: James Cameron; producers: Gig Rackauskas, Andrew Wight; co-executive producers: James Cameron, Walden Media. Cast: Bill Paxton. 3D. Release: Fall 2002.
– August–September: Shot 3D digital video at wreck site of *Titanic* with Russian *Mir* submersibles.
– Photography is complete, post has begun.

Manatee: The Forgotten Mermaid
Machine Age Films; distributor: tba; producers/ directors: Mark Merrall, Tom Boyd; director of photography: James Matlosz; underwater cinematography: Tom Boyd; score: Joan Jones. Release: Fall 2002.
– January: Will film at research facilities and capture additional footage of wild manatees in Florida.

Roar: Lions of the Kalahari
Tim Liversedge Productions; distributor: Destination Cinema; director, producer, cinematographer: Tim Liversedge; executive producer: Lisa Truitt. Release: Fall 2002.
– Principal photography is complete.
– Picture is locked. Sound editing continues.

SOS Planet
nWave Pictures.; distributor: nWave Pictures Distribution; director: Ben Stassen; producer: Charlotte Huggins. 3D. Release: Fall 2002.
– Animation is in progress.
– Live-action photography begins in February 2002.

Santa vs. the Snowman
O Entertainment; distributor: Imax; director, writer: John A. Davis; score: Harvey Cohen; producers: Keith Alcorn, John A. Davis, Paul Marshall; executive producer: Steve Oedekerk. Cast: voices of Jonathan Winters, Ben Stein, Victoria Jackson, Steve Oedekerk. 3D. Release: Late 2002.
–Fall: New material is being animated by Omation and integrated into final version.

The Lion King
Walt Disney Pictures; distributor: Buena Vista. Original version credits: directors: Roger Allers, Rob Minkoff; writers: Irene Mecchi, Jonathan Roberts, Linda Wolverton; score: Elton John, Hans Zimmer, Lebo M.; producer: Don Hahn; executive producers: Sarah McArthur, Thomas Schumacher. Cast: Matthew Broderick, James Earl Jones, Jeremy Irons, Whoopi Goldberg, Rowan Atkinson. LF version credits: producer: Don Hahn. Release: Jan. 1, 2003.
–The original film is being digitally enhanced for LF screens.

Coral Reef Adventure
MacGillivray Freeman Films; distributor: MFF; directors: Howard Hall, Greg MacGillivray; writers: Osha Gray Davidson, Stephen Judson; camera: Howard Hall, Brad Ohlund; producers: Greg MacGillivray, Alec Lorimore; executive producer: Chris Palmer. Cast: Howard Hall, Michele Hall, Jean-Michel Cousteau, Maria Jao Rodriguez, Richard Pyle. Release: February 2003.
–Principal photography is complete. Editing has begun.

Forces of Nature: Natural Disasters
Graphic Films, Inc.; distributor: Destination Cinema; director: George Casey; director of photography: Sean Casey; second unit DP: Greg Eliason; producer: Paul Novros. Release: mid 2003.
– Have filmed various earthquakes and volcanoes for the last decade.
– October: Filmed first test of a full-scale three-story building on a shake table at Berkeley.
– December: Second and third shake table tests.
– Editing has begun.

Not actively in production this month:
Vulcania
The Legend of Loch Lomond
Everglades
Gulliver's Travels
The World's Game
Yosemite
Avalanche Hunter
Search for Infinity

Machine Age Films (2)

Jim Matlosz (at camera) and Tom Boyd filming for Manatee: The Forgotten Mermaid.

170 Attend "Xmax" Party in Oakville, ON

LFX received this report from a participant.

On Friday, Dec. 14, an unofficial get-together, punningly dubbed the "Xmax Party," was held for former employees of **Imax Corporation**. Organized by **Kevin** and **Floriana Kowalchuk** of **Kowala Koncepts/Kliptek Incorporated**, the event was held at **Sharkey's**, a popular bar in Oakville, ON, a couple of miles from the original IMAX factory on Invicta Drive. What started as an e-mail to a few friends mushroomed into a lively party with over 170 attendees who over the past 30 years have devoted hundreds of man/woman-years of work to building the foundation of the LF industry.

It was great to see friends from the early days such as **Cathy Logan**, who drove all the way from Renfrew, and **Creighton** and **Althea Douglas**, who struggled through the first big snowstorm of the season to attend. Founders **Robert Kerr** and **Bill Shaw** (with wife **Barbara**) came from up north and received a small gift from Santa and friends.

While there were no formal speeches or presentations, the room was abuzz nonstop with old friends getting reacquainted. **Vi Lankstead**, widow of late shop lead **Derek Lankstead**, attended, as did son **Terry** and his wife **Allison**. **Jacquie** and **Brian Neale** of Brec Technology and **Reg Johnson** and sons **Craig** and **Lee** reminisced about mechanical design challenges and the evolution of the electronics of projectors over three decades.

The real **Harry the Dog** (**Victoria Dinnick**'s pet) showed up with his owner, and a lively topic of conversation was the identity of **Harrythedogus**, a presumably human poster to Yahoo's IMAX stock bulletin board. It is a mystery, alas, that remains unsolved. [Unsolved to all but one person: Harrythedogus stated in a subsequent post to the board that he was present at the party. —Ed.]

Long-time company documentation genius **Les Salmon** put together a video and digital slide show with many great shots of amazingly young and thin veterans of the industry. (Gee: what happened to us?) Les' presentation provided evidence that the first rolling loop 15/70 projector rotor was conveniently made small enough to fit inside a car!

There was food, and a good DJ provided lively music, but most people were too busy talking to dance. The pictures, friendly faces, and videotapes brought back a flood of memories for many: the all-nighters servicing projectors or preparing cameras for a shuttle launch; the hectic preparations for an Expo debut; scores of camera, projector, and theater designs; and the round-the-world installations of years gone by.

Whatever you think of the current difficulties of the LF industry, there was no denying that in the hearts and memories of all those ex-IMAX people there was magic in this company and this industry we built together. You could see it in the faces, the eyes, the hugs, and the jokes of the long-time comrades and colleagues. One can only hope that those remaining behind can keep the dream alive as we weather this storm together.

Santa Vs. the Snowman

*(from **FILMS** on page 13)*

Young Black Stallion

"In its first dramatic feature made specifically for the giant screen, Walt Disney Pictures is proud to present the continuation of a family favorite and a story that has enthralled generations of readers. ***The Young Black Stallion***, a prequel to the 1979 classic, presents the title horse's adventures with a young girl, named Neera, who has been separated from her father in Arabia by WWII. Left alone in the desert, she befriends the wild colt, who she names Shetan. Once reunited with her father, however, Neera remains haunted by images of the 'lost horse of the desert' — one of a few stallions of legend, rumored to be 'born of the sands, sired by the night sky, drinkers of the wind.'

"The original writer and producer of *The Black Stallion* have returned for this production, which will bring giant-screen audiences the wonder, excitement, and magic of **Walter Farley**'s equine hero."

Produced by **Fred Roos**, **Frank Marshall**, and **Kathleen Kennedy**. Distributed by Buena Vista Pictures Distribution. Release: Fall 2002.

Santa vs. The Snowman 3D

"Imax brings 3D to the holidays with **Steve Oedekerk**'s ***Santa vs. the Snowman 3D***. This holiday tale of unstoppable hilarity will become one of the most popular must-see holiday events for families for many years to come.

"Starring the voices of **Jonathan Winters**, **Victoria Jackson**, and **Ben Stein**, *Santa vs. the Snowman 3D* tells the story of a lonely snowman who is swept away by the magical wonder of Santa's village. The snowman grows jealous of Santa and starts a polar feud of epic amusement, only to find out that the magic and warmth of the holidays transcends all. People of all ages will be enchanted by this new and exciting holiday classic — a wild, revolutionary Christmas tale for the new millennium."

Produced by **O Entertainment** and distributed by Imax Corporation. 3D. Release: Late 2002.

O Entertainment

Conferences 2002

February 10–13
Euromax Filmmakers' Symposium
Berlin, Germany
+44-1274-203-360
+44-1274-770-199
www.euromax.org

February 20–23
TED 12 (Technology Entertainment and Design)
Monterey Convention Center
Monterey, CA
Tel: 401-848-2299
Fax: 401-848-2599
www.ted.com

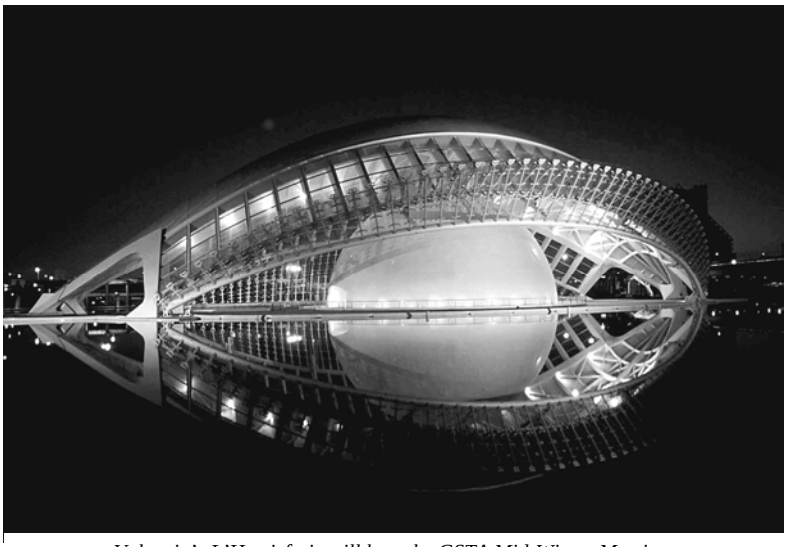
March 4–7
ShoWest 2002
National Association of Theater Owners
Las Vegas, NV
Tel: 212-246-5897
Fax: 212-541-9327
www.showest.com

March 14–16
Giant Screen Theater Association Mid-Winter Meeting
(Open to committee members only)
Hosted by L'Hemisferic
Meliá Rey Don Jaime Hotel
Valencia, Spain
Tel: 651-292-9884
Fax: 651-292-9901
www.giantscreentheater.com

April 6–11
NAB 2002
National Association of Broadcasters
Las Vegas, NV
Tel: 800-342-2460
Fax: 301-694-5124
www.nab.org

May 12–16
The Community of Museums: Seeking the Common Good
American Association of Museums
Dallas, TX
Tel: 202-289-1818
Fax: 202-289-6578
www.aam-us.org

May 15–17
LFCA Conference and Film Festival
Large Format Cinema Association
Los Angeles, CA
Tel: 949-831-1142
Fax: 949-831-4948
www.lfca.org



Valencia's L'Hemisferic will host the GSTA Mid-Winter Meeting.

June 1–3
Variety's Showbiz Expo
Los Angeles Convention Center
Los Angeles, CA
Tel: 323-653-8053
www.showbizexpo.com

June 11–13
TiLE 2001 (Trends in Leisure Entertainment)
Estrel Congress Center
Berlin, Germany
Tel: +44-1985-846181
Fax: +44-1985-846163
www.andrich.com/tile

July 21–26
SIGGRAPH
Special Interest Group on Graphics
Association of Computing Machinery
Henry B. Gonzalez Convention Center
San Antonio, TX
Tel: 312-644-6610 x5811
Fax: 312-321-6876
www.siggraph.org/s2002

September 30–October 4
GSTA Annual Conference
Giant Screen Theater Association
Toronto, ON, Canada
Tel: 651-292-9884
Fax: 651-292-9901
www.giantscreentheater.com

October 9–12
ShowEast
National Association of Theater Owners
Orlando World Center Marriott
Orlando, FL
Tel: 212-246-6460
Fax: 212-265-6428
www.showeast.com

October 12–15
ASTC Annual Conference
Association of Science-Technology Centers
Discovery Place
Charlotte, NC
Tel: 202-783-7200
Fax: 202-783-7207
www.astc.org

November 18–23
IAAPA Annual Convention and Trade Show
International Association of Amusement Parks and Attractions
Orange County Convention Center
Orlando, FL
Tel: 703-836-4800
Fax: 703-836-4801
www.iaapa.org

November 25–27
Japanese Space Theater Conference
Shinagawa Prince IMAX Theatre
Tokyo, Japan
Tel: +81-3-3212-8781
Fax: +81-3-3212-8788
www.ohgata.org (*in Japanese*)

THE *LF EXAMINER* INDEX

December 2001

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts.
Key to film abbreviations is on page 25.

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
12/6/2001	SAA	169,871	5,638,445	88,585	1,134,493	6,772,939	43	18	9	27
	CTPA	45,223	1,614,293	32,597	400,990	2,015,283	26	21	6	27
	MJTTM	27,856	18,592,425	28,943	2,569,486	21,161,911	83	9	6	15
	Galapago	27,727	11,949,525	6,084	4,380,166	16,329,691	110	9	3	12
	Cyberwor	25,509	10,397,427	62,768	6,833,379	17,230,806	61	9	14	23
	CDS	24,058	12,913,216	63,183	9,023,657	21,936,873	102	7	8	15
	Trex	22,441	38,021,513	41,399	25,549,490	63,571,007	163	7	12	19
	E3D	22,274	6,061,516	193,897	21,267,984	27,329,500	145	6	22	28
	HaunCast	15,721	3,301,225	110,690	3,310,326	6,611,551	41	5	10	15
	IOTS	12,330	10,545,039	0	4,478,955	15,023,993	137	6	0	6
	AlienAdv	10,720	3,858,048	42,107	6,206,895	10,064,943	121	3	5	8
	AllAcces	9,691	971,694	2,030	151,830	1,123,524	35	4	6	10
	Extreme	6,861	11,789,680	10,614	11,747,823	23,537,503	143	5	12	17
	TR	4,201	17,161,619	0	12,404,122	29,565,258	223	2	0	2
	WOC	1,926	14,979,054	9,318	19,044,218	33,023,272	340	2	1	3
	ATSOT	1,358	15,796,307	3,141	19,709,225	35,505,532	311	2	2	4
	NSync	1,060	1,518,673	1,320	127,949	1,646,622	46	3	3	6
	MTA	322	2,136,125	0	463,174	2,599,299	156	1	0	1
12/13/2001	SAA	161,871	5,800,316	84,505	1,218,998	7,019,314	44	18	9	27
	MJTTM	28,885	18,621,310	26,477	2,595,963	21,217,273	84	9	6	15
	CDS	17,874	12,927,947	71,344	9,106,240	21,034,187	103	7	8	15
	E3D	15,030	6,076,546	201,056	21,469,040	27,545,586	146	6	22	28
	AlienAdv	10,442	3,868,490	48,332	6,255,227	10,123,717	122	3	6	9
	HaunCast	6,723	3,307,948	111,377	3,421,703	6,729,651	42	3	12	15
	Extreme	5,265	11,794,945	9,068	11,755,923	23,550,868	144	5	12	17
	NSync	3,019	1,521,692	1,541	129,490	1,651,182	47	4	2	6
	WOC	1,995	14,980,875	8,077	19,052,347	34,033,222	341	2	1	3
	ATSOT	1,785	15,798,092	1,635	19,710,218	35,508,310	312	2	2	4
	TR	1,585	17,164,803	0	12,404,122	29,568,442	224	2	0	2
	MTA	656	2,136,690	0	463,174	2,599,864	157	1	0	1
12/20/2001	SAA	166,458	5,966,774	47,086	1,266,084	7,232,858	45	19	9	28
	MJTTM	29,211	18,650,521	22,048	2,618,011	21,268,532	85	9	6	15
	CDS	20,369	12,948,429	50,435	9,151,750	21,100,179	104	7	8	15
	E3D	20,039	6,096,585	200,201	21,669,241	27,765,826	147	6	22	28
	AlienAdv	12,133	3,880,623	47,078	6,302,305	10,182,928	123	3	6	9
	Extreme	8,567	11,798,247	10,444	11,757,483	23,555,730	144	6	12	18
	TR	3,561	17,169,003	0	12,404,122	29,577,126	225	2	0	2
	HaunCast	3,501	3,311,449	108,316	3,530,019	6,841,468	43	3	12	15
	WOC	1,784	14,982,665	1,026	19,058,223	34,040,888	342	2	1	3
	ATSOT	1,062	15,799,154	1,565	19,711,783	35,510,937	313	2	2	4
	MTA	116	2,136,518	0	463,174	2,599,692	158	1	0	1
12/27/2001	SAA	273,318	6,240,092	76,674	1,342,758	7,582,849	46	19	9	28
	E3D	25,281	6,121,866	199,198	21,868,439	27,990,305	148	6	22	28
	CDS	21,196	12,969,724	43,865	9,196,310	22,166,034	105	7	6	13
	AlienAdv	20,873	3,901,496	55,074	6,357,379	10,258,875	124	3	6	9
	Extreme	7,250	11,805,497	9,433	11,766,456	23,571,953	145	6	12	18
	HaunCast	4,081	3,315,530	115,208	3,645,227	6,960,757	44	3	12	15
	TR	3,743	17,173,263	0	12,404,122	29,581,386	226	2	0	2
	ATSOT	2,748	15,801,915	455	19,712,238	35,514,153	314	2	2	4
	WOC	2,258	14,984,923	3,236	19,061,318	34,046,241	343	2	1	3
	MTA	341	2,136,589	0	463,174	2,600,033	159	1	0	1
	MJTTM	0	0	0	0	0	0	0	0	
1/3/2002	SAA	364,047	6,604,139	92,779	1,435,537	8,039,676	47	21	9	30
	CDS	33,082	13,014,304	39,301	9,234,761	22,249,065	106	7	6	13
	E3D	27,476	6,149,342	193,498	22,061,937	28,211,279	149	6	22	28
	AlienAdv	18,163	3,919,659	46,734	6,404,113	10,323,772	125	3	6	9
	WOC	13,109	14,988,032	6,525	19,069,516	34,057,548	344	2	1	3
	TR	6,294	17,179,557	0	12,404,122	29,587,680	227	2	0	2
	ATSOT	2,176	15,804,091	31,078	19,766,541	35,570,632	315	2	2	4
	MTA	464	2,137,232	0	463,174	2,600,497	160	1	0	1

Bookings: January 2002 by Film

604 bookings of 88 films in 264 theaters

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from surveys of LF theaters, distributors, the world wide web, and other sources.

We will make every effort to improve the thoroughness, accuracy, and usefulness of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25.

Film	Theater	Open	Close
AEK	Berlin Disc	12/1/01	9/30/02
	Bochum NeUe	9/1/01	8/30/02
	Frankfurt NeUe	9/1/01	8/30/02
	Montpellier Gau	6/13/01	6/12/02
	Mumbai	3/23/01	3/22/02
	Oulu	5/1/01	4/30/02
Africa	Malta	2/8/01	
	Nuremburg	12/15/01	3/15/02
	Toronto FP	10/15/01	5/25/02
	Vienna	10/12/01	1/6/02
	Wash NMNH	10/11/01	4/10/02
AIWC	Adelaide WBS	9/30/01	5/29/02
	Brisbane WBS	9/30/01	5/29/02
	Cincinnati	8/25/01	2/1/02
	Hampton	7/15/01	1/15/02
	Hull	1/12/02	6/30/02
	Memphis Pink	6/30/01	3/1/02
	Montreal VP	10/12/01	2/11/02
	Omaha	8/1/01	2/1/02
	Regina	9/4/01	3/3/02
	Sudbury	9/4/01	10/7/02
	Vienna	4/6/01	1/6/02
	Wash NASM	5/01	4/02
AJ	Birmingham AL	1/19/02	5/24/02
	Indianapolis CMI	11/9/01	1/3/02
	Los Angeles CSC	9/1/01	4/15/02
	Lubbock	11/16/01	5/15/02
	Milwaukee	11/9/01	6/13/02
	Montreal VP	10/15/01	5/1/02
	Philadelphia	1/11/02	6/6/02
	San Diego RHF	10/5/01	3/8/02
	Tampa MOSI	8/31/01	1/30/02
	Vienna	10/12/01	1/6/02
Alamo	San Antonio 2D		
Alaska	Branson	5/1/99	3/14/02
	Brisbane WBS	6/28/01	
	Dwingeloo	4/29/00	2/28/02
	Kyoto	3/21/98	2/28/02
	Phoenix	8/1/01	2/1/02
	Victoria	6/1/01	5/30/02
AlienAdv	Berlin CS	3/1/00	
	Brisbane WBS	8/28/01	
	Poitiers 870 3D	2/1/00	2/1/02
	Taejon Earth	3/1/01	3/1/02
AllAcces	Auckland	6/26/01	
	Bradford	10/15/01	2/14/02
	Brussels	9/5/01	
	Paris Geo	1/16/02	2/3/02
	Perth	11/24/01	11/30/02
	Pittsburgh	8/3/01	1/4/02
Amazon	Brisbane WBS	10/25/01	
	Hague	2/19/01	
	Portland	1/1/02	5/30/02
	Sioux Falls	9/29/01	2/1/02
Antarc	New Orleans	9/30/01	4/1/02
	Oakland	1/1/01	12/1/02
ATSOT	Kansas City Sci	11/16/01	3/16/02
	Nuremburg	11/28/01	1/28/02
BATB	Addison Mar	1/1/02	5/02
	Aguascalientes	1/1/02	5/02
	Ankara	1/1/02	5/02
	Apple Valley Imx	1/1/02	5/02
	Auckland	1/1/02	5/02
	Baltimore	1/1/02	5/02
	Bangkok	1/1/02	5/02
	Brussels	1/1/02	4/30/02
	Buffalo Reg	1/1/02	5/02
	Buford Reg	1/1/02	5/02
	Calgary FP	1/1/02	5/02
	Charleston SC	1/1/02	5/02
	Cheshire Oaks WVC	1/1/02	5/02
	Chicago Loe	1/1/02	5/02
	Colorado Sp'gs Cmk	1/1/02	5/02
	Columbus Mar	1/1/02	5/02
	Dallas Cmk	1/1/02	5/02
	Dearborn	1/1/02	5/02
	Denver UA	1/1/02	5/02
	Dublin Reg	1/1/02	5/02
	Edmonton FP	1/1/02	5/02
	Fargo	1/1/02	5/02
	Grand Rapids JLT	1/1/02	5/02
	Guadalajara Ram	1/1/02	5/02
	Halifax	1/1/02	5/02
	Hartford Crn	1/1/02	5/02
	Hong Kong	1/1/02	5/02
	Honolulu Con	1/1/02	5/02
	Houston Edw	1/1/02	5/02
	Irvine Edw	1/1/02	5/02
	Jupiter Crn	1/1/02	5/02
	Kansas City Zoo	1/1/02	5/02
	Karuizawa Sei	1/1/02	5/02
	King of Prussia UA	1/1/02	5/02
	La Coruna	1/1/02	5/02
	Langley FP	1/1/02	5/02
	Las Palmas	1/1/02	10/02
	Las Vegas Imx	1/1/02	5/02
	Leon Ram	1/1/02	5/02
	Lincolnshire Reg	1/1/02	5/02
	London BFI	12/27/01	5/02
	Los Angeles Loe	1/1/02	5/02
	Los Angeles NA	1/1/02	5/02
	Melbourne WBS	1/1/02	5/02
	Memphis Muv	1/1/02	5/02
	Menlyn ISA	1/1/02	5/02
	Miami Imx	1/1/02	5/02
	Milan WVC	1/18/02	5/02
	Mississauga FP	1/1/02	5/02
	Monrovia Krik	1/1/02	5/02
	Monterrey Mex	1/1/02	5/02
	Montreal FP	1/1/02	5/02
	Morelia Ram	1/1/02	5/02
	Murrieta	1/1/02	5/02
	Myrtle Beach	1/1/02	5/02
	Nagano Hot	1/1/02	5/02
	Nashville Reg	1/1/02	5/02
	New Rochelle Reg	1/1/02	5/02
	New York Loe	1/1/02	5/02
	Newport	1/1/02	5/02
	Nyack Imx	1/1/02	5/02
	Ontario Edw	1/1/02	5/02
	Orlando Muv	1/1/02	5/02
	Osaka Sun	1/1/02	5/02
	Oslo	1/1/02	5/02
	Providence Imx	1/1/02	5/02
	Quebec	1/1/02	5/02
	Richmond SMV	1/1/02	5/02
	Rochester Cmk	1/1/02	5/02
	Sacramento Imx	1/1/02	5/02
	Saint Augustine	1/1/02	5/02
	San Antonio 3D	1/1/02	5/02
	San Francisco Loe	1/1/02	5/02
	San Jose	1/1/02	5/02
	San Juan CC	1/1/02	5/02
	Sandton ISA	1/1/02	5/02
	Sandy	1/1/02	5/02
	Seattle PSC 2	1/1/02	5/02
	Singapore SC	1/1/02	5/02
	Speyer IMAX	1/1/02	5/02
	Spokane	1/1/02	5/02
	Strasbourg UGC	1/1/02	5/02
	Tampa Cha	1/1/02	5/02
	Tampa MOSI	1/1/02	5/02
	Tampico Ram	1/1/02	5/02
	Tempe Imx	1/1/02	5/02
	Tijuana	1/1/02	5/02
	Tokyo IMAX	1/1/02	2/02
	Toronto FP	1/1/02	5/02
	Tulsa Cmk	1/1/02	5/02
	Umhlanga ISA	1/1/02	5/02
	Valencia Edw	1/1/02	5/02
	Valencia Spn	1/1/02	5/02
	Vancouver Imx	1/1/02	5/02
	Virginia Beach	1/1/02	5/02
	Warsaw IT	1/1/02	5/02
	Winnipeg	1/1/02	5/02
	Woodbridge FP	1/1/02	5/02
	Woodridge Cmk	1/1/02	5/02
Bears	Albuquerque	10/1/01	3/31/02
	Boston MOS	10/19/01	6/15/02
	Calgary SC	7/28/01	7/28/02
	Fort Worth	10/26/01	3/7/02
	Hampton	11/13/01	5/13/02
	Houston MNS	10/26/01	
	Hutchinson	10/5/01	
	Indianapolis CMI	11/01	5/02
	Louisville	10/6/01	3/02
	San Diego RHF	1/11/02	6/02
	Taipei MCRC	7/1/01	7/1/02
Beavers	Calgary SC	2/15/00	
	Seattle PSC 1	1/1/02	3/4/02
BP	Belfast She	11/20/01	12/31/02
	Bochum NeUe	9/1/01	3/1/03
	Charlotte	9/29/01	2/3/02
	Frankfurt NeUe	9/1/01	5/31/02
	Houston MNS	10/26/01	
	Lucerne	5/1/00	
	Malta	1/20/02	
	Mumbai	3/23/01	3/22/02
	Toronto OP	9/25/97	5/31/02
	Victoria	9/28/01	1/16/02
	Vienna	10/12/01	1/6/02
	Wuerzburg	11/01	
CDS	Barcelona	5/4/01	5/5/02

Film	Theater	Open	Close
	Berlin CS	1/21/00	1/31/02
	Little Rock	11/17/01	1/13/02
	Madrid	10/24/01	
	Munich	1/17/02	4/30/02
	Oklahoma City	10/19/01	5/31/02
	Sydney WBS	12/24/99	1/31/02
	Toronto OSC	6/23/01	12/31/02
Closed	New York AMNH	9/22/01	5/13/02
	Roanoke	1/1/02	1/14/02
CTPA	Barcelona	11/26/01	11/27/02
	Brussels	9/5/01	
	Calgary Imx	9/21/01	
	Cape Town ISA	9/21/01	2/28/02
	Hague	12/20/01	6/19/02
	London ONT	9/23/01	4/1/02
	Los Angeles Loe	9/14/01	
	Mobile	1/9/02	6/10/02
	New York Loe	9/14/01	
	Norwalk	10/5/01	1/17/02
	Richmond SMV	9/15/01	4/14/02
	San Diego RHF	6/22/01	1/11/02
	San Francisco Loe		
	Taipei AM	7/5/01	6/30/02
	Toronto OP	9/15/01	9/15/02
CV	Brussels	7/1/01	
	Kuala Lumpur NP	3/15/01	3/14/02
	Wash NASM	8/8/96	
Cyberwor	Adelaide WBS	12/1/01	5/31/02
	Auckland	4/4/01	
	Austin	11/17/01	5/24/02
	Berlin CS	11/16/00	
	Birmingham UK	9/29/01	9/28/02
	Bochum NeUe	3/8/01	3/7/02
	Bradford	3/1/01	2/28/02
	Brisbane WBS	12/13/01	
	Bristol	10/00	5/02
	Frankfurt NeUe	3/8/01	3/7/02
	Kaohsiung	6/29/01	6/20/02
	Kitakyushu	1/1/02	3/31/02
	London BFI	12/01	
	Monterrey Mex	12/1/01	12/31/02
	Montpellier Gau	1/1/01	12/31/03
	Perth	12/26/01	6/26/02
	Poitiers Imax 3D	2/1/01	1/31/06
	Taichung NMNS	1/1/02	12/31/02
	Toronto OSC	11/10/00	5/3/02
	Wuerzburg	12/15/00	
	Yokohama SC	3/3/01	3/23/02
DIA	Berlin CS	8/10/00	
	Houston SCH	1/18/93	7/12/02
DIS	Adelaide WBS	6/30/01	6/30/02
	Birmingham UK	9/29/01	5/31/02
	Bristol	3/01	3/02
	Houston SCH	7/30/94	7/12/02
	Kitakyushu	4/1/01	3/31/02
Dolphins	Austin	1/12/02	4/19/02
	Barcelona	10/15/00	
	Bristol	12/22/01	8/8/02
	Detroit	10/1/01	
	Espinho	8/1/01	7/31/02
	Hull	4/1/01	1/6/02
	Laie	5/1/01	4/30/04
	London BFI	4/1/01	
	Madrid	3/22/01	
	Niagara	10/1/01	2/28/02
	Paris Geo	2/5/01	1/15/02
	Puebla	11/1/01	4/30/02
	Saint Louis SC	1/4/02	5/2/02
	Stockholm	11/24/00	
	Toronto OP	3/1/00	9/4/02
	Vienna	10/12/01	1/6/02

Film	Theater	Open	Close
E3D	London BFI	6/1/01	
	Madrid	10/26/00	
	Manchester UCI	8/3/01	6/30/02
	Munich	1/15/01	3/31/02
	Singapore DC	6/1/01	5/31/02
E3Dcc	Calgary SC	12/26/00	5/25/02
	Karlshamn	6/25/01	9/15/02
	Stockholm	5/5/00	
EMSH	Castle Rock	3/92	
Everest	Barcelona	5/4/01	
	Belfast She	11/29/01	1/28/03
	Bochum NeUe	11/1/01	10/31/02
	Karlshamn	9/15/01	9/15/02
	Malta	12/6/00	
	Manchester UCI	4/6/01	4/5/02
	Nuremburg	11/28/01	2/27/02
	Penrith	10/1/01	9/30/03
	Toronto OP	3/1/99	9/4/02
	Vantaa	9/1/01	8/31/02
	Wash NMNH	10/11/01	10/10/02
Extreme	Cathedral City	10/12/01	2/12/02
	Coomera	7/1/01	6/30/02
	Hague	10/11/01	
	Hampton	10/12/01	2/12/02
	Malta	12/6/00	
	Munich	4/12/99	6/30/02
	Nuremburg	12/22/01	12/22/02
	Perth	9/24/01	3/24/02
	San Antonio 2D	12/18/01	3/18/02
	Yellowstone	11/1/99	10/31/02
Galapago	Adelaide WBS	6/30/01	6/30/02
	Bochum NeUe	9/1/00	8/31/02
	Brussels	5/2/01	
	Fort Lauderdale	10/5/01	10/4/02
	Sinsheim	3/10/01	
	Sudbury	9/4/01	1/6/02
	Sydney WBS	6/30/01	6/30/02
	Wash NMNH	10/27/99	
	Wuerzburg	12/15/00	
GAW	Zion	5/01	5/02
GC	Bandung	9/1/00	8/31/02
	Fort Worth	10/26/01	1/1/02
	Grand Canyon	11/1/99	2/28/02
	London ONT	10/2/01	4/1/02
	Milwaukee	9/29/01	6/13/02
	Mumbai	8/15/01	8/14/02
	Munich	4/2/01	4/1/02
	Nuremburg	11/28/01	11/29/02
	Singapore DC	5/26/01	7/3/02
	Syracuse	6/30/01	
	Umhlanga ISA	9/27/01	3/31/02
	Wuerzburg	7/1/01	
GF	Austin	9/15/01	1/18/02
	Sudbury	1/00	12/02
	Victoria	1/17/02	9/16/02
GN	Paris Geo	2/26/01	1/15/02
	Taipei AM	3/30/01	9/30/02
GP	Chicago MSI	6/15/01	1/31/02
	Cleveland	8/1/01	2/1/02
	Raleigh Exp	11/16/01	5/31/02
HaunCast	Adelaide WBS	9/20/01	8/31/02
	Amneville Gau	10/30/01	5/31/02
	Auckland	9/11/01	
	Berlin CS	4/5/01	
	Berlin Disc	4/5/01	12/31/02
	Bochum NeUe	11/8/01	11/30/02
	Bradford	9/1/01	3/31/02
	Brisbane WBS	9/13/01	
	Bristol	8/25/01	8/25/02
	Calgary Imx	12/20/01	6/30/02
	Galveston	9/9/01	10/31/02

Film	Theater	Open	Close
	London BFI	12/01	
	Sydney WBS	9/20/01	8/31/02
HB	Birmingham UK	10/15/01	10/31/02
	Bradford	10/11/01	10/31/03
	Bristol	10/15/01	10/15/02
	Chicago MSI	10/12/01	7/18/02
	Glasgow	10/11/01	9/1/03
	Hague	10/10/01	
	Houston MNS	10/26/01	
	Jersey City	10/12/01	10/02
	Kansas City Sci	10/19/01	9/30/02
	London SM	10/11/01	10/31/03
	Los Angeles CSC	10/14/01	9/30/02
	Louisville	1/5/02	6/02
	Manchester UCI	10/12/01	9/30/02
	Munich	11/30/01	12/31/02
	Paris Geo	1/16/02	2/3/02
	Stockholm	11/30/01	
	Toronto OSC	10/12/01	10/12/03
HC	Montpellier Gau	10/30/01	3/31/02
HCBTD	San Simeon	8/17/96	
HH	Brisbane WBS	8/30/01	
IN	Berlin Disc	11/1/01	1/15/02
	Bochum NeUe	11/15/01	1/15/02
	Chattanooga	11/16/01	1/5/02
	Galveston	11/16/01	1/7/02
	New Orleans	11/16/01	1/1/02
	Sudbury	11/17/01	1/15/02
	Wuerzburg	11/01	
IOTS	Birmingham AL	9/1/01	1/18/02
	Garden City	1/1/02	9/1/02
	Pittsburgh	6/23/01	2/1/02
	Saint Paul	10/12/01	2/14/02
	Seattle Dome	3/1/01	2/28/02
	Shanghai Dome	9/1/01	8/31/02
ITD	Berlin Disc	6/1/01	5/31/02
	Boston NEA	12/6/01	
	Brisbane WBS	6/30/01	6/30/02
	Chattanooga	5/3/96	5/3/03
	London BFI	1/02	6/02
	Malta	9/14/01	
	Sinsheim	5/98	
	Wuerzburg	11/01	
JIAC	Barcelona	11/1/01	
	Boston MOS	6/15/01	3/15/02
	Cathedral City	12/25/01	9/24/02
	Columbus COSI	11/3/01	6/30/02
	Copenhagen	1/18/01	12/31/02
	Detroit	7/28/01	5/10/02
	Edmonton Ody	10/5/01	3/4/02
	Hull	7/1/01	1/6/02
	Jersey City	3/14/01	5/02
	London ONT	12/15/01	6/30/02
	Louisville	6/2/01	1/4/02
	Mexico City Pap	9/14/01	5/13/02
	New Orleans	1/9/02	7/9/02
	Orlando SC	9/29/01	
	Paris Geo	1/16/02	2/3/02
	Pensacola	3/10/01	4/14/02
	Philadelphia	6/15/01	1/10/02
	Richmond SMV	6/9/01	4/14/02
	Rochester MSC	10/25/01	
	Saint Louis SC	9/7/01	1/3/02
	San Diego RHF	3/16/01	1/11/02
	Seattle PSC 1	1/1/02	3/4/02
	Syracuse	3/24/01	
	Taichung NMNS	8/15/01	8/14/02
	Toronto OP	3/1/01	9/4/02
	Victoria	9/28/01	5/30/02
	Vienna	4/6/01	1/6/02
L5	Brisbane WBS	8/2/01	

Film	Theater	Open	Close
	Galveston	1/1/02	3/31/02
	Sinsheim	10/26/96	
LOLL	Paris Geo	1/16/02	2/3/02
LS	Cathedral City	8/24/01	2/24/02
	Duluth	12/21/01	
	Dwingeloo	5/1/01	4/30/03
	Goteborg	10/21/01	4/20/02
	Nuremburg	11/28/01	11/27/02
	Oklahoma City	5/9/01	3/10/02
	Sioux Falls	9/29/01	2/1/02
LW	Alamogordo	1/1/02	6/30/02
	Atlanta FMNH	9/20/01	9/21/02
	Boston NEA	12/6/01	
	Charlotte	9/29/01	4/1/02
	Columbus COSI	1/15/02	3/30/02
	Mobile	9/13/01	1/11/02
	Paris Geo	1/16/02	2/3/02
	Philadelphia	9/28/01	5/9/02
	Phoenix	6/1/01	6/1/02
	Seoul	12/22/01	7/1/02
	Vancouver SW	6/30/01	6/30/02
MJTTM	Barcelona	5/3/01	5/2/02
	Chiba City	8/01	2/02
	Paris Geo	12/5/01	
	Sudbury	1/7/02	5/3/02
	Tokorozawa	9/01	3/02
MOE	Adelaide WBS	5/1/01	12/31/02
	Amneville Gau	8/29/01	8/28/02
	Auckland	10/1/01	6/30/02
	Bandung	9/1/00	8/31/02
	Berlin CS	8/1/01	6/30/02
	Brussels	12/1/01	6/30/02
	Cape Town ISA	3/5/01	2/28/03
	Cedar Rapids	12/1/01	3/15/02
	Cincinnati	10/1/01	12/31/02
	Cocoa	10/15/01	10/14/02
	Copenhagen	12/1/01	5/31/02
	Corpus Christi	3/15/01	2/14/02
	Hague	10/9/00	6/02
	Harrisburg	9/30/01	3/23/02
	Houston MNS	10/26/01	3/6/02
	Indianapolis CMI	7/14/00	1/1/02
	Lucerne	5/1/00	
	Madrid	10/28/99	
	Mumbai	3/23/01	3/22/02
	Munich	4/2/01	4/1/02
	Norwalk	1/1/01	12/31/02
	Paris Geo	6/15/01	1/15/02
	Pitea	3/1/01	2/28/02
	Portland	11/2/01	6/15/02
	Raleigh Exp	11/16/01	5/31/02
	Sacramento Imx	10/1/01	6/30/02
	San Diego RHF	11/1/01	3/31/02
	Shreveport	9/8/01	7/30/02
	Sioux Falls	9/1/01	6/30/02
	Sudbury	1/1/01	6/30/02
	Syracuse	10/1/01	4/1/02
	Toronto OP	10/1/01	5/31/02
	Vancouver SW	9/10/99	1/31/02
	Victoria	11/5/01	3/7/02
	Vienna	10/12/01	1/6/02
	Wuerzburg	4/16/01	
MOF	Garden City	12/01	12/02
	Huntsville	1/10/01	1/9/02
	Omaha	1/1/02	2/20/02
	Pensacola	11/8/96	
	Wash NASM	9/6/01	4/02
MTM	Adelaide WBS	6/30/01	6/30/02
	Huntsville	10/1/01	2/28/02
MWH	Berlin CS	10/11/01	
	Lucerne	11/2/01	
	Vienna	1/26/01	1/6/02
	Wuerzburg	11/01	
Niagara	Bandung	9/1/00	8/31/02
	Beijing	12/31/00	4/30/02
Nsync	Birmingham UK	1/7/02	
	Paris Geo	1/16/02	
OM	Frankfurt NeUe	11/1/01	11/30/02
	Munich	8/31/01	12/31/02
	Poitiers Imax	1/02	
	Wuerzburg	11/15/01	5/30/02
OMATS	Birmingham UK	9/29/01	3/30/02
	Hampton	9/25/01	2/12/02
OnGuard	Singapore DC	2/13/99	
OO	Atlanta FMNH	5/25/01	1/10/02
	Cathedral City	1/30/02	7/1/02
	Columbus COSI	1/19/02	6/30/02
	Dallas SP	5/26/01	5/25/02
	Hong Kong	10/1/01	3/31/02
	Jersey City	9/4/01	5/02
	Los Angeles CSC	6/22/01	4/18/02
	Mexico City Pap	6/1/01	1/31/02
	Philadelphia	9/28/01	4/4/02
	Poitiers Imax	2/1/01	2/28/02
	San Diego NHM	3/31/01	12/31/02
	Seattle Dome	10/10/01	10/9/02
OrigLife	Paris Geo	6/26/01	
Rheged	Penrith	7/1/00	
ROF	Cleveland	11/1/01	5/1/02
RSATM	Nuremburg	11/28/01	5/31/02
	Syracuse	1/3/02	2/23/02
	Wash NMNH	10/5/01	1/31/02
S&R	Amneville Gau	11/1/01	3/31/02
	Auckland	9/15/01	
	Bochum NeUe	9/1/01	8/31/02
	Frankfurt NeUe	9/1/01	8/31/02
	Wuerzburg	11/01	
SAA	Auckland	4/30/01	
	Birmingham AL	11/23/01	3/22/02
	Boston MOS	2/16/01	6/02
	Bradford	1/8/02	5/7/02
	Charleston SC	11/1/01	
	Charlotte	11/17/01	5/16/02
	Chattanooga	1/2/02	4/12/02
	Columbus COSI	6/16/01	6/16/02
	Copenhagen	10/1/01	3/31/02
	Dallas SP	2/11/01	2/11/02
	Denver MNS	9/21/01	3/31/02
	Duluth	10/15/01	
	Fort Worth	1/2/02	5/31/02
	Hull	10/5/01	3/31/02
	Hutchinson	12/14/01	6/13/02
	Little Rock	9/22/01	3/21/02
	London BFI	10/19/01	
	Melbourne WBS	10/25/01	3/31/02
	Munich	6/14/01	6/13/02
	Norwalk	1/18/01	6/13/02
	Paris Geo	1/16/02	2/3/02
	Pittsburgh	11/3/01	6/21/02
	Stockholm	9/21/01	
	Sydney WBS	10/27/01	4/26/02
	Tampa MOSI	11/16/01	8/29/02
	Vienna	7/6/01	1/6/02
SacrSite	Alamogordo	1/1/02	7/30/02
SC	Berlin Disc	10/11/01	4/10/02
SE	Toronto OSC	3/6/98	3/31/02
Sedona	Sedona	3/28/98	12/31/03
SFTGS	Alamogordo	10/5/01	4/30/02
	Saint Paul	10/12/01	2/14/02
SOA	Dallas AA	2/26/99	
Solarmax	Denver MNS	7/1/01	2/28/02
	Kofu	9/15/01	3/15/02
	Lubbock	9/16/01	2/14/02
	Sendai CSC	9/10/01	1/30/02
	Taipei AM	3/1/01	2/28/03
SOLOE	Bristol	4/00	4/02
SpaceSta	Bristol	5/01	5/02
STTM	Berlin CS	10/12/00	
	Munich	11/15/01	2/15/02
	Osaka Sci	12/1/01	2/28/02
	Victoria	12/7/01	1/16/02
	Vienna	10/12/01	1/6/02
	Wuerzburg	12/13/00	4/6/02
SupeSpee	Branson	3/23/01	1/6/02
	Syracuse	9/1/97	6/30/02
T40	Houston MNS	5/17/01	1/3/03
	Norwalk	1/18/01	6/13/02
	Saint Louis SC	12/1/01	4/30/02
T90	Norwalk	11/20/98	12/31/03
TBAA	Alamogordo	1/1/02	7/30/02
TF	Corpus Christi	3/9/01	3/8/02
	Pensacola	7/2/96	
	Warner Robins	7/92	
	Wash NASM	7/1/76	
TR	Brisbane WBS	6/28/01	
	Memphis Pink	1/18/02	2/18/02
	Portland	1/7/02	4/30/02
	Shreveport	6/29/01	1/31/02
Trex	Amneville Gau	3/28/01	3/27/02
	Berlin CS	1/21/00	
	Bochum NeUe	9/1/01	8/30/12
	Brisbane WBS	6/30/01	6/30/02
	Bristol	4/4/01	4/02
	Cape Town ISA	3/1/01	5/31/02
	Frankfurt NeUe	9/1/01	8/31/02
	Ichikawa	10/30/01	3/28/02
	Jakarta	12/15/01	12/14/02
	London SM	7/21/01	1/20/02
	Madrid	3/23/00	
	Malta	11/30/01	
	Memphis Pink	11/3/01	3/1/02
	Poitiers Solido	2/1/00	1/31/03
	Puebla	7/1/01	1/31/02
	San Francisco Loe	10/12/01	4/12/02
	Shanghai 3D	9/1/01	8/31/02
	Sinsheim	3/18/99	
	Stockholm	5/18/01	
	Toyohashi	10/20/01	3/3/02
	Vancouver SW	10/6/01	2/1/02
	Wuerzburg	12/15/00	
TTL	Las Palmas	5/30/01	5/29/02
	Toronto OSC	6/1/00	3/2/02
UGs	Corsicana	9/1/01	1/30/02
	Syracuse	9/1/01	5/30/02
WAMnv	Paris Geo	1/10/00	
	Xalapa	8/3/01	2/2/02
Whales	Berlin Disc	7/16/01	1/31/02
	Chattanooga	10/1/01	4/1/02
	Norwalk	1/1/01	12/31/02
	Sioux Falls	9/1/01	6/3/02
Wildfire	Roanoke	10/1/01	5/30/02
WOC	Galveston	7/6/01	3/2/02
	Kansas City Sci	6/28/01	1/31/02
Wolves	Albuquerque	4/1/00	1/3/02
	Anchorage	5/14/00	5/20/04
	Dallas SP	5/1/00	4/30/02
	Reno Fleisch	10/9/01	1/28/02
ZC	Zion	5/24/94	

January 2002 by Theater

Theater	Film	Open	Close
Addison Mar	BATB	1/1/02	5/02
Adelaide WBS	AIWC	9/30/01	5/29/02
	Cyberwor	12/1/01	5/31/02
	DIS	6/30/01	6/30/02
	Galapago	6/30/01	6/30/02
	HaunCast	9/20/01	8/31/02
	MOE	5/1/01	12/31/02
	MTM	6/30/01	6/30/02
Aguascalientes	BATB	1/1/02	5/02
Alamogordo	LW	1/1/02	6/30/02
	SacrSite	1/1/02	7/30/02
	SFTGS	10/5/01	4/30/02
	TBAA	1/1/02	7/30/02
Albuquerque	Bears	10/1/01	3/31/02
	Wolves	4/1/00	1/3/02
Amneville Gau	HaunCast	10/30/01	5/31/02
	MOE	8/29/01	8/28/02
	S&R	11/1/01	3/31/02
	Trex	3/28/01	3/27/02
Anchorage	Wolves	5/14/00	5/20/04
Ankara	BATB	1/1/02	5/02
Apple Valley Imx	BATB	1/1/02	5/02
Atlanta FMNH	LW	9/20/01	9/21/02
	OO	5/25/01	1/10/02
Auckland	AllAcces	6/26/01	
	BATB	1/1/02	5/02
	Cyberwor	4/4/01	
	HaunCast	9/11/01	
	MOE	10/1/01	6/30/02
	S&R	9/15/01	
	SAA	4/30/01	
Austin	Cyberwor	11/17/01	5/24/02
	Dolphins	1/12/02	4/19/02
	GF	9/15/01	1/18/02
Baltimore	BATB	1/1/02	5/02
Bandung	GC	9/1/00	8/31/02
	MOE	9/1/00	8/31/02
	Niagara	9/1/00	8/31/02
Bangkok	BATB	1/1/02	5/02
Barcelona	CDS	5/4/01	5/5/02
	CTPA	11/26/01	11/27/02
	Dolphins	10/15/00	
	Everest	5/4/01	
	JIAC	11/1/01	
	MJTTM	5/3/01	5/2/02
Beijing	Niagara	12/31/00	4/30/02
Belfast She	BP	11/20/01	12/31/02
	Everest	11/29/01	1/28/03
Berlin CS	AlienAdv	3/1/00	
	CDS	1/21/00	1/31/02
	Cyberwor	11/16/00	
	DIA	8/10/00	
	HaunCast	4/5/01	
	MOE	8/1/01	6/30/02
	MWH	10/11/01	
	STTM	10/12/00	
	Trex	1/21/00	
Berlin Disc	AEK	12/1/01	9/30/02
	HaunCast	4/5/01	12/31/02
	IN	11/1/01	1/15/02
	ITD	6/1/01	5/31/02
	SC	10/11/01	4/10/02
	Whales	7/16/01	1/31/02
Birmingham AL	AJ	1/19/02	5/24/02
	IOTS	9/1/01	1/18/02
	SAA	11/23/01	3/22/02
Birmingham UK	Cyberwor	9/29/01	9/28/02
	DIS	9/29/01	5/31/02
	HB	10/15/01	10/31/02
	Nsync	1/7/02	
	OMATS	9/29/01	3/30/02
Bochum NeUe	AEK	9/1/01	8/30/02
	BP	9/1/01	3/1/03
	Cyberwor	3/8/01	3/7/02
	Everest	11/1/01	10/31/02
	Galapago	9/1/00	8/31/02
	HaunCast	11/8/01	11/30/02
	IN	11/15/01	1/15/02
	S&R	9/1/01	8/31/02
	Trex	9/1/01	8/30/12
Boston MOS	Bears	10/19/01	6/15/02
	JIAC	6/15/01	3/15/02
	SAA	2/16/01	6/02
Boston NEA	ITD	12/6/01	
	LW	12/6/01	
Bradford	AllAcces	10/15/01	2/14/02
	Cyberwor	3/1/01	2/28/02
	HaunCast	9/1/01	3/31/02
	HB	10/11/01	10/31/03
	SAA	1/8/02	5/7/02
Branson	Alaska	5/1/99	3/14/02
	SupeSpee	3/23/01	1/6/02
Brisbane WBS	AIWC	9/30/01	5/29/02
	Alaska	6/28/01	
	AlienAdv	8/28/01	
	Amazon	10/25/01	
	Cyberwor	12/13/01	
	HaunCast	9/13/01	
	HH	8/30/01	
	ITD	6/30/01	6/30/02
	L5	8/2/01	
	TR	6/28/01	
	Trex	6/30/01	6/30/02
Bristol	Cyberwor	10/00	5/02
	DIS	3/01	3/02
	Dolphins	12/22/01	8/8/02
	HaunCast	8/25/01	8/25/02
	HB	10/15/01	10/15/02
	SOLOE	4/00	4/02
	SpaceSta	5/01	5/02
	Trex	4/4/01	4/02
Brussels	AllAcces	9/5/01	
	BATB	1/1/02	4/30/02
	CTPA	9/5/01	
	CV	7/1/01	
	Galapago	5/2/01	
	MOE	12/1/01	6/30/02
Buffalo Reg	BATB	1/1/02	5/02
Buford Reg	BATB	1/1/02	5/02
Calgary FP	BATB	1/1/02	5/02
Calgary Imx	CTPA	9/21/01	
	HaunCast	12/20/01	6/30/02
Calgary SC	Bears	7/28/01	7/28/02
	Beavers	2/15/00	
	E3Dcc	12/26/00	5/25/02
Cape Town ISA	CTPA	9/21/01	2/28/02
	MOE	3/5/01	2/28/03
	Trex	3/1/01	5/31/02
Castle Rock	EMSH	3/92	
Cathedral City	Extreme	10/12/01	2/12/02
	JIAC	12/25/01	9/24/02
	LS	8/24/01	2/24/02
	OO	1/30/02	7/1/02
Cedar Rapids	MOE	12/1/01	3/15/02
Charleston SC	BATB	1/1/02	5/02
	SAA	11/1/01	
Charlotte	BP	9/29/01	2/3/02
	LW	9/29/01	4/1/02
	SAA	11/17/01	5/16/02
Chattanooga	IN	11/16/01	1/5/02
	ITD	5/3/96	5/3/03
	SAA	1/2/02	4/12/02
	Whales	10/1/01	4/1/02
Chesh Oaks WVC	BATB	1/1/02	5/02
Chiba City	MJTTM	8/01	2/02
Chicago Loe	BATB	1/1/02	5/02
Chicago MSI	GP	6/15/01	1/31/02
	HB	10/12/01	7/18/02
Cincinnati	AIWC	8/25/01	2/1/02
	MOE	10/1/01	12/31/02
Cleveland	GP	1/01	2/1/02
	ROF	11/1/01	5/1/02
Cocoa	MOE	10/15/01	10/14/02
Col Springs Cmk	BATB	1/1/02	5/02
Columbus COSI	JIAC	11/3/01	6/30/02
	LW	1/15/02	3/30/02
	OO	1/19/02	6/30/02
	SAA	6/16/01	6/16/02
Columbus Mar	BATB	1/1/02	5/02
Coomera	Extreme	7/1/01	6/30/02
Copenhagen	JIAC	1/18/01	12/31/02
	MOE	12/1/01	5/31/02
	SAA	10/1/01	3/31/02
Corpus Christi	MOE	3/15/01	2/14/02
	TF	3/9/01	3/8/02
Corsicana	UGs	9/1/01	1/30/02
Dallas AA	SOA	2/26/99	
Dallas Cmk	BATB	1/1/02	5/02
Dallas SP	OO	5/26/01	5/25/02
	SAA	2/11/01	2/11/02
	Wolves	5/1/00	4/30/02
Dearborn	BATB	1/1/02	5/02
Denver MNS	SAA	9/21/01	3/31/02
	Solarmax	7/1/01	2/28/02
Denver UA	BATB	1/1/02	5/02
Detroit	Dolphins	10/1/01	
	JIAC	7/28/01	5/10/02
Dublin Reg	BATB	1/1/02	5/02
Duluth	LS	12/21/01	
	SAA	10/15/01	
Dwingeloo	Alaska	4/29/00	2/28/02
	LS	5/1/01	4/30/03
Edmonton FP	BATB	1/1/02	5/02
Edmonton Ody	JIAC	10/5/01	3/4/02
Espinho	Dolphins	8/1/01	7/31/02
Fargo	BATB	1/1/02	5/02
Fort Lauderdale	Galapago	10/5/01	10/4/02
Fort Worth	Bears	10/26/01	3/7/02
	GC	10/26/01	1/1/02
	SAA	1/2/02	5/31/02
Frankfurt NeUe	AEK	9/1/01	8/30/02
	BP	9/1/01	5/31/02
	Cyberwor	3/8/01	3/7/02
	OM	11/1/01	11/30/02
	S&R	9/1/01	8/31/02
	Trex	9/1/01	8/31/02
Galveston	HaunCast	9/9/01	10/31/02
	IN	11/16/01	1/7/02

Theater	Film	Open	Close
	L5	1/1/02	3/31/02
	WOC	7/6/01	3/2/02
Garden City	IOTS	1/1/02	9/1/02
	MOF	12/01	12/02
Glasgow	HB	10/11/01	9/1/03
Goteborg	LS	10/21/01	4/20/02
Grand Canyon	GC	11/1/99	2/28/02
Grand Rapids JLT	BATB	1/1/02	5/02
Guadalajara Ram	BATB	1/1/02	5/02
Hague	Amazon	2/19/01	
	CTPA	12/20/01	6/19/02
	Extreme	10/11/01	
	HB	10/10/01	
	MOE	10/9/00	6/02
Halifax	BATB	1/1/02	5/02
Hampton	AIWC	7/15/01	1/15/02
	Bears	11/13/01	5/13/02
	Extreme	10/12/01	2/12/02
	OMATS	9/25/01	2/12/02
Harrisburg	MOE	9/30/01	3/23/02
Hartford Crn	BATB	1/1/02	5/02
Hong Kong	BATB	1/1/02	5/02
	OO	10/1/01	3/31/02
Honolulu Con	BATB	1/1/02	5/02
Houston Edw	BATB	1/1/02	5/02
Houston MNS	Bears	10/26/01	
	BP	10/26/01	
	HB	10/26/01	
	MOE	10/26/01	3/6/02
	T40	5/17/01	1/3/03
Houston SCH	DIA	1/18/93	7/12/02
	DIS	7/30/94	7/12/02
Hull	AIWC	1/12/02	6/30/02
	Dolphins	4/1/01	1/6/02
	JIAC	7/1/01	1/6/02
	SAA	10/5/01	3/31/02
Huntsville	MOF	1/10/01	1/9/02
	MTM	10/1/01	2/28/02
Hutchinson	Bears	10/5/01	
	SAA	12/14/01	6/13/02
Ichikawa	Trex	10/30/01	3/28/02
Indianapolis CMI	AJ	11/9/01	1/3/02
	Bears	11/01	5/02
	MOE	7/14/00	1/1/02
Irvine Edw	BATB	1/1/02	5/02
Jakarta	Trex	12/15/01	12/14/02
Jersey City	HB	10/12/01	10/02
	JIAC	3/14/01	5/02
	OO	9/4/01	5/02
Jupiter Crn	BATB	1/1/02	5/02
Kansas City Sci	ATSOT	11/16/01	3/16/02
	HB	10/19/01	9/30/02
	WOC	6/28/01	1/31/02
Kansas City Zoo	BATB	1/1/02	5/02
Kaohsiung	Cyberwor	6/29/01	6/20/02
Karlshamn	E3Dcc	6/25/01	9/15/02
	Everest	9/15/01	9/15/02
Karuizawa Sei	BATB	1/1/02	5/02
King of Prussia UA	BATB	1/1/02	5/02
Kitakyushu	Cyberwor	1/1/02	3/31/02
	DIS	4/1/01	3/31/02
Kofu	Solarmax	9/15/01	3/15/02
Kuala Lumpur NP	CV	3/15/01	3/14/02
Kyoto	Alaska	3/21/98	2/28/02
La Coruna	BATB	1/1/02	5/02
Laie	Dolphins	5/1/01	4/30/04
Langley FP	BATB	1/1/02	5/02
Las Palmas	BATB	1/1/02	10/02
	TTL	5/30/01	5/29/02
Las Vegas Imx	BATB	1/1/02	5/02
Leon Ram	BATB	1/1/02	5/02
Lincolnshire Reg	BATB	1/1/02	5/02
Little Rock	CDS	11/17/01	1/13/02
	SAA	9/22/01	3/21/02
London BFI	BATB	12/27/01	5/02
	Cyberwor	12/01	
	Dolphins	4/1/01	
	E3D	6/1/01	
	HaunCast	12/01	
	ITD	1/02	6/02
	SAA	10/19/01	
London ONT	CTPA	9/23/01	4/1/02
	GC	10/2/01	4/1/02
	JIAC	12/15/01	6/30/02
London SM	HB	10/11/01	10/31/03
	Trex	7/21/01	1/20/02
Los Angeles CSC	AJ	9/1/01	4/15/02
	HB	10/14/01	9/30/02
	OO	6/22/01	4/18/02
Los Angeles Loe	BATB	1/1/02	5/02
	CTPA	9/14/01	
Los Angeles NA	BATB	1/1/02	5/02
Louisville	Bears	10/6/01	3/02
	HB	1/5/02	6/02
	JIAC	6/2/01	1/4/02
Lubbock	AJ	11/16/01	5/15/02
	Solarmax	9/16/01	2/14/02
Lucerne	BP	5/1/00	
	MOE	5/1/00	
	MWH	11/2/01	
Madrid	CDS	10/24/01	
	Dolphins	3/22/01	
	E3D	10/26/00	
	MOE	10/28/99	
	Trex	3/23/00	
Malta	Africa	2/8/01	
	BP	1/20/02	
	Everest	12/6/00	
	Extreme	12/6/00	
	ITD	9/14/01	
	Trex	11/30/01	
Manchester UCI	E3D	8/3/01	6/30/02
	Everest	4/6/01	4/5/02
	HB	10/12/01	9/30/02
Melbourne WBS	BATB	1/1/02	5/02
	SAA	10/25/01	3/31/02
Memphis Muv	BATB	1/1/02	5/02
Memphis Pink	AIWC	6/30/01	3/1/02
	TR	1/18/02	2/18/02
	Trex	11/3/01	3/1/02
Menlyn ISA	BATB	1/1/02	5/02
Mexico City Pap	JIAC	9/14/01	5/13/02
	OO	6/1/01	1/31/02
Miami Imx	BATB	1/1/02	5/02
Milan WVC	BATB	1/18/02	5/02
Milwaukee	AJ	11/9/01	6/13/02
	GC	9/29/01	6/13/02
Mississauga FP	BATB	1/1/02	5/02
Mobile	CTPA	1/9/02	6/10/02
	LW	9/13/01	1/11/02
Monrovia Krik	BATB	1/1/02	5/02
Monterrey Mex	BATB	1/1/02	5/02
	Cyberwor	12/1/01	12/31/02
Montpellier Gau	AEK	6/13/01	6/12/02
	Cyberwor	1/1/01	12/31/03
	HC	10/30/01	3/31/02
Montreal FP	BATB	1/1/02	5/02
Montreal VP	AIWC	10/12/01	2/11/02
	AJ	10/15/01	5/1/02
Morelia Ram	BATB	1/1/02	5/02
Mumbai	AEK	3/23/01	3/22/02
	BP	3/23/01	3/22/02
	GC	8/15/01	8/14/02
	MOE	3/23/01	3/22/02
Munich	CDS	1/17/02	4/30/02
	E3D	1/15/01	3/31/02
	Extreme	4/12/99	6/30/02
	GC	4/2/01	4/1/02
	HB	11/30/01	12/31/02
	MOE	4/2/01	4/1/02
	OM	8/31/01	12/31/02
	SAA	6/14/01	6/13/02
	STTM	11/15/01	2/15/02
Murrieta	BATB	1/1/02	5/02
Myrtle Beach	BATB	1/1/02	5/02
Nagano Hot	BATB	1/1/02	5/02
Nashville Reg	BATB	1/1/02	5/02
New Orleans	Antarc	9/30/01	4/1/02
	IN	11/16/01	1/1/02
	JIAC	1/9/02	7/9/02
New Rochelle Reg	BATB	1/1/02	5/02
New York AMNH	Closed	9/22/01	5/13/02
New York Loe	BATB	1/1/02	5/02
	CTPA	9/14/01	
Newport	BATB	1/1/02	5/02
Niagara	Dolphins	10/1/01	2/28/02
Norwalk	CTPA	10/5/01	1/17/02
	MOE	1/1/01	12/31/02
	SAA	1/18/01	6/13/02
	T40	1/18/01	6/13/02
	T90	11/20/98	12/31/03
	Whales	1/1/01	12/31/02
Nuremburg	Africa	12/15/01	3/15/02
	ATSOT	11/28/01	1/28/02
	Everest	11/28/01	2/27/02
	Extreme	12/22/01	12/22/02
	GC	11/28/01	11/29/02
	LS	11/28/01	11/27/02
	RSATM	11/28/01	5/31/02
Nyack Imx	BATB	1/1/02	5/02
Oakland	Antarc	1/1/01	12/1/02
Oklahoma City	CDS	10/19/01	5/31/02
	LS	5/9/01	3/10/02
Omaha	AIWC	8/1/01	2/1/02
	MOF	1/1/02	2/20/02
Ontario Edw	BATB	1/1/02	5/02
Orlando Muv	BATB	1/1/02	5/02
Orlando SC	JIAC	9/29/01	
Osaka Sci	STTM	12/1/01	2/28/02
Osaka Sun	BATB	1/1/02	5/02
Oslo	BATB	1/1/02	5/02
Oulu	AEK	5/1/01	4/30/02
Paris Geo	AllAcces	1/16/02	2/3/02
	Dolphins	2/5/01	1/15/02
	GN	2/26/01	1/15/02
	HB	1/16/02	2/3/02
	JIAC	1/16/02	2/3/02
	LOLL	1/16/02	2/3/02
	LW	1/16/02	2/3/02
	MJTTM	12/5/01	
	MOE	6/15/01	1/15/02
	Nsync	1/16/02	
	OrigLife	6/26/01	
	SAA	1/16/02	2/3/02
	WAMnv	1/10/00	
Penrith	Everest	10/1/01	9/30/03
	Rheged	7/1/00	

Theater	Film	Open	Close
Pensacola	JIAC	3/10/01	4/14/02
	MOF	11/8/96	
	TF	7/2/96	
Perth	AllAcces	11/24/01	11/30/02
	Cyberwor	12/26/01	6/26/02
	Extreme	9/24/01	3/24/02
Philadelphia	AJ	1/11/02	6/6/02
	JIAC	6/15/01	1/10/02
	LW	9/28/01	5/9/02
	OO	9/28/01	4/4/02
Phoenix	Alaska	8/1/01	2/1/02
	LW	6/1/01	6/1/02
Pitea	MOE	3/1/01	2/28/02
Pittsburgh	AllAcces	8/3/01	1/4/02
	IOTS	6/23/01	2/1/02
	SAA	11/3/01	6/21/02
Poitiers 870 3D	AlienAdv	2/1/00	2/1/02
Poitiers Imax	OM	1/02	
	OO	2/1/01	2/28/02
Poitiers Imax 3D	Cyberwor	2/1/01	1/31/06
Poitiers Solido	Trex	2/1/00	1/31/03
Portland	Amazon	1/1/02	5/30/02
	MOE	11/2/01	6/15/02
	TR	1/7/02	4/30/02
Providence Imx	BATB	1/1/02	5/02
Puebla	Dolphins	11/1/01	4/30/02
	Trex	7/1/01	1/31/02
Quebec	BATB	1/1/02	5/02
Raleigh Exp	GP	11/16/01	5/31/02
	MOE	11/16/01	5/31/02
Regina	AIWC	9/4/01	3/3/02
Reno Fleisch	Wolves	10/9/01	1/28/02
Richmond SMV	BATB	1/1/02	5/02
	CTPA	9/15/01	4/14/02
	JIAC	6/9/01	4/14/02
Roanoke	Closed	1/1/02	1/14/02
	Wildfire	10/1/01	5/30/02
Rochester Cmk	BATB	1/1/02	5/02
Rochester MSC	JIAC	10/25/01	
Sacramento Imx	BATB	1/1/02	5/02
	MOE	10/1/01	6/30/02
Saint Augustine	BATB	1/1/02	5/02
Saint Louis SC	Dolphins	1/4/02	5/2/02
	JIAC	9/7/01	1/3/02
	T40	12/1/01	4/30/02
Saint Paul	IOTS	10/12/01	2/14/02
	SFTGS	10/12/01	2/14/02
San Antonio 2D	Alamo		
	Extreme	12/18/01	3/18/02
San Antonio 3D	BATB	1/1/02	5/02
San Diego NHM	OO	3/31/01	12/31/02
San Diego RHF	AJ	10/5/01	3/8/02
	Bears	1/11/02	6/02
	CTPA	6/22/01	1/11/02
	JIAC	3/16/01	1/11/02
	MOE	11/1/01	3/31/02
San Francisco Loe	BATB	1/1/02	5/02
	CTPA		
	Trex	10/12/01	4/12/02
San Jose	BATB	1/1/02	5/02
San Juan CC	BATB	1/1/02	5/02
San Simeon	HCBTD	8/17/96	
Sandton ISA	BATB	1/1/02	5/02
Sandy	BATB	1/1/02	5/02
Seattle Dome	IOTS	3/1/01	2/28/02
	OO	10/10/01	10/9/02
Seattle PSC 1	Beavers	1/1/02	3/4/02
	JIAC	1/1/02	3/4/02
Seattle PSC 2	BATB	1/1/02	5/02
Sedona	Sedona	3/28/98	12/31/03
Sendai CSC	Solarmax	9/10/01	1/30/02
Seoul	LW	12/22/01	7/1/02
Shanghai 3D	Trex	9/1/01	8/31/02
Shanghai Dome	IOTS	9/1/01	8/31/02
Shreveport	MOE	9/8/01	7/30/02
	TR	6/29/01	1/31/02
Singapore DC	E3D	6/1/01	5/31/02
	GC	5/26/01	7/3/02
	OnGuard	2/13/99	
Singapore SC	BATB	1/1/02	5/02
Sinsheim	Galapago	3/10/01	
	ITD	5/98	
	L5	10/26/96	
	Trex	3/18/99	
Sioux Falls	Amazon	9/29/01	2/1/02
	LS	9/29/01	2/1/02
	MOE	9/1/01	6/30/02
	Whales	9/1/01	6/3/02
Speyer IMAX	BATB	1/1/02	5/02
Spokane	BATB	1/1/02	5/02
Stockholm	Dolphins	11/24/00	
	E3Dcc	5/5/00	
	HB	11/30/01	
	SAA	9/21/01	
	Trex	5/18/01	
Strasbourg UGC	BATB	1/1/02	5/02
Sudbury	AIWC	9/4/01	10/7/02
	Galapago	9/4/01	1/6/02
	GF	1/00	12/02
	IN	11/17/01	1/15/02
	MJTTM	1/7/02	5/3/02
	MOE	1/1/01	6/30/02
Sydney WBS	CDS	12/24/99	1/31/02
	Galapago	6/30/01	6/30/02
	HaunCast	9/20/01	8/31/02
	SAA	10/27/01	4/26/02
Syracuse	GC	6/30/01	
	JIAC	3/24/01	
	MOE	10/1/01	4/1/02
	RSATM	1/3/02	2/23/02
	SupeSpee	9/1/97	6/30/02
	UGs	9/1/01	5/30/02
Taejon Earth	AlienAdv	3/1/01	3/1/02
Taichung NMNS	Cyberwor	1/1/02	12/31/02
	JIAC	8/15/01	8/14/02
Taipei AM	CTPA	7/5/01	6/30/02
	GN	3/30/01	9/30/02
	Solarmax	3/1/01	2/28/03
Taipei MCRC	Bears	7/1/01	7/1/02
Tampa Cha	BATB	1/1/02	5/02
Tampa MOSI	AJ	8/31/01	1/30/02
	BATB	1/1/02	5/02
	SAA	11/16/01	8/29/02
Tampico Ram	BATB	1/1/02	5/02
Tempe Imx	BATB	1/1/02	5/02
Tijuana	BATB	1/1/02	5/02
Tokorozawa	MJTTM	9/01	3/02
Tokyo IMAX	BATB	1/1/02	2/02
Toronto FP	Africa	10/15/01	5/25/02
	BATB	1/1/02	5/02
Toronto OP	BP	9/25/97	5/31/02
	CTPA	9/15/01	9/15/02
	Dolphins	3/1/00	9/4/02
	Everest	3/1/99	9/4/02
	JIAC	3/1/01	9/4/02
	MOE	10/1/01	5/31/02
Toronto OSC	CDS	6/23/01	12/31/02
	Cyberwor	11/10/00	5/3/02
	HB	10/12/01	10/12/03
	SE	3/6/98	3/31/02
	TTL	6/1/00	3/2/02
Toyohashi	Trex	10/20/01	3/3/02
Tulsa Cmk	BATB	1/1/02	5/02
Umhlanga ISA	BATB	1/1/02	5/02
	GC	9/27/01	3/31/02
Valencia Edw	BATB	1/1/02	5/02
Valencia Spn	BATB	1/1/02	5/02
Vancouver Imx	BATB	1/1/02	5/02
Vancouver SW	LW	6/30/01	6/30/02
	MOE	9/10/99	1/31/02
	Trex	10/6/01	2/1/02
Vantaa	Everest	9/1/01	8/31/02
Victoria	Alaska	6/1/01	5/30/02
	BP	9/28/01	1/16/02
	GF	1/17/02	9/16/02
	JIAC	9/28/01	5/30/02
	MOE	11/5/01	3/7/02
	STTM	12/7/01	1/16/02
Vienna	Africa	10/12/01	1/6/02
	AIWC	4/6/01	1/6/02
	AJ	10/12/01	1/6/02
	BP	10/12/01	1/6/02
	Dolphins	10/12/01	1/6/02
	JIAC	4/6/01	1/6/02
	MOE	10/12/01	1/6/02
	MWH	1/26/01	1/6/02
	SAA	7/6/01	1/6/02
	STTM	10/12/01	1/6/02
Virginia Beach	BATB	1/1/02	5/02
Warner Robins	TF	7/92	
Warsaw IT	BATB	1/1/02	5/02
Wash NASM	AIWC	5/01	4/02
	CV	8/8/96	
	MOF	9/6/01	4/02
	TF	7/1/76	
Wash NMNH	Africa	10/11/01	4/10/02
	Everest	10/11/01	10/10/02
	Galapago	10/27/99	
	RSATM	10/5/01	1/31/02
Winnipeg	BATB	1/1/02	5/02
Woodbridge FP	BATB	1/1/02	5/02
Woodridge Cmk	BATB	1/1/02	5/02
Wuerzburg	BP	11/01	
	Cyberwor	12/15/00	
	Galapago	12/15/00	
	GC	7/1/01	
	IN	11/01	
	ITD	11/01	
	MOE	4/16/01	
	MWH	11/01	
	OM	11/15/01	5/30/02
	S&R	11/01	
	STTM	12/13/00	4/6/02
	Trex	12/15/00	
Xalapa	WAMnv	8/3/01	2/2/02
Yellowstone	Extreme	11/1/99	10/31/02
Yokohama SC	Cyberwor	3/3/01	3/23/02
Zion	GAW	5/01	5/02
	ZC	5/24/94	

Key to Film Abbreviations

Film	Title	Year		Dist
AEK	Africa's Elephant Kingdom	1998		IMAX
Africa	Africa: the Serengeti	1994		HMNS
AIWC	Adventures in Wild California	2000		MFF
AJ	Amazing Journeys	1999		HMNS
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
AlienAdv	Alien Adventure	1999	3D	nWP
AllAcces	All Access	2001		IMAX
Amazon	Amazon	1997		MFF
Antarc	Antarctica	1991		MSI
ATSOT	Across the Sea of Time	1995	3D	SPC
BATB	Beauty and the Beast	2002		BVP
Bears	Bears	2001		PCI
Beavers	Beavers	1988		SLC
BP	Blue Planet	1990		IMAX
CDS	Cirque du Soleil: Journey of Man	1999	3D	SPC
CTPA	China: The Panda Adventure	2001		IMAX
CV	Cosmic Voyage	1996		IMAX
Cyberwor	Cyberworld 3D	2000	3D	IMAX
DIA	Dream is Alive, The	1985		IMAX
DIS	Destiny in Space	1993		IMAX
Dolphins	Dolphins	2000		MFF
E3D	Encounter in the Third Dimension	1999	3D	nWP
E3Dcc	Enc. in the Third Dim. (ColorCode 3D)	2000		nWP
EMSH	Eruption of Mount St. Helens	1980		DCI
Everest	Everest	1998		MFF
Extreme	Extreme	1999		EP
Galapago	Galapagos	1999	3D	IMAX
GAW	Great American West	1996		JQH
GC	Grand Canyon: The Hidden Secrets	1985		DCI
GF	Gold Fever	1999		SKF
GN	Great North	2000		TVA
GP	Greatest Places	1998		SMM
HaunCast	Haunted Castle	2001	3D	nWP
HB	Human Body, The	2001		nWP
HC	Hail Columbia!	1982		IMAX
HCBTD	Hearst Castle: Building the Dream	1996		DCI
HH	Hidden Hawaii	1992		DCI
IN	IMAX Nutcracker, The	1997	3D	IMAX
IOTS	Island of the Sharks	1999		IMAX
ITD	Into the Deep	1994	3D	IMAX
JIAC	Journey into Amazing Caves	2001		MFF
L5	L5: First City in Space	1996	3D	IMAX
LOLL	Legend of Loch Lomond, The	2002		SKF
LS	Living Sea, The	1994		MFF
LW	Lost Worlds: Life in the Balance	2001		PCI
MJTTM	Michael Jordan To the Max	2000		GSF
MOE	Mysteries of Egypt	1998		DCI
MOF	Magic of Flight	1997		MFF
MTM	Mission to Mir	1997		IMAX
MWH	Majestic White Horses, The	2001		MRF
Niagara	Niagara	1987		DCI
Nsync	'N Sync: Bigger than Live	2001		RBFC
OM	Ocean Men	2001		nWP
OMATS	Old Man and the Sea, The	1999		PPB
OnGuard	On Guard	1999		unk
OO	Ocean Oasis	2000		SFI
OrigLife	Origins of Life	2001		GEO
Rheged	Rheged: The Lost Kingdom	2000		unk
ROF	Ring of Fire	1991		SMM
RSATM	Rolling Stones At the Max	1991		IMAX
S&R	Siegfried and Roy: The Magic Box	1999	3D	IMAX
SAA	Shackleton's Antarctic Adventure	2001		NOVA
SacrSite	Sacred Site (aka NOTC)	1986		DCI
SC	Storm Chasers	1995		MFF
SE	Special Effects	1996		IMAX
Sedona	Sedona: The Spirit of Wonder	1998		unk
SFTGS	Search for the Great Sharks	1992		SMM
SOA	Spirit of American	1999		unk
Solarmax	Solarmax	2000		MSI
SOLOE	Secret of Life on Earth	1996		IMAX
SpaceSta	Space Station	2002	3D	IMAX
STTM	Ski to the Max	2000		WBF
SupeSpee	Super Speedway	1997		SLC
T40	Titanica (short)	1992		IMAX
T90	Titanica (long)	1992		IMAX
TBAA	To Be An Astronaut	1992		DCI
TF	To Fly!	1976		MFF
TR	Thrill Ride	1997		SPC
Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
TTL	To The Limit	1989		MFF
UGs	Ultimate G's: Zac's Flying Dream	2000	3D	GSF
WAMnv	Water and Man (new ver.)	2000		XL
Whales	Whales	1997		DCI
Wildfire	Wildfire: Feel the Heat	1999		PCI
WOC	Wings of Courage	1994	3D	SPC
Wolves	Wolves	1999		PCI
ZC	Zion Canyon	1994		WCPI

January 2002 Bookings Count

#	Film	#	Film	#	Film	#	Film	#	Film
99	BATB	9	Galapago	4	MWH	2	Nsync	1	ROF
36	MOE	8	CDS	4	OM	2	OMATS	1	SacrSite
27	JIAC	8	E3D	4	TF	2	SFTGS	1	SC
26	SAA	8	ITD	4	TR	2		1	SE
22	Trex	7	IN	4	Whales	SupeSpee		1	Sedona
21	Cyberwor	7	LS	4	Wolves	2	TTL	1	SOA
17	HB	6	AEK	3	CV	2	UGs	1	SOLOE
16	Dolphins	6	Alaska	3	GF	2	WAMnv	1	SpaceSta
15	CTPA	6	AllAcces	3	GP	2	WOC	1	T90
13	HaunCast	6	IOTS	3	L5	1	Alamo	1	TBAA
12	AIWC	6	STTM	3	RSATM	1	EMSH	1	Wildfire
12	BP	5	Africa	3	T40	1	GAW	1	ZC
12	GC	5	DIS	2	Antarc	1	HC		
12	OO	5	MJTTM	2	ATSOT	1	HCBTD		
11	Bears	5	MOF	2	Beavers	1	HH		
11	Everest	5	S&R	2	DIA	1	LOLL		
11	LW	5	Solarmax	2	GN	1	OnGuard		
10	AJ	4	AlienAdv	2	MTM	1	OrigLife		
10	Extreme	4	Amazon	2	Niagara	1	Rheged		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold.**

Academy of Motion Picture Arts and Sciences
8949 Wilshire Boulevard
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www.oscars.org

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371 First St
Los Altos, CA 94022 USA
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Fax: 650-948-1596
www.advancedimagesystems.com

aGepro Cinéma
100 Rue de Sevres
Boulogne, 92100 FRANCE
Tel: +33-1-46 03 01 77
Fax: +33-1-48 25 86 17

American Association of Museums
1225 Eye Street, NW, Suite 200
Washington, DC 20005 USA
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Fax: 202-289-6578
www.aam-us.org

Arclight Productions
6860 Lexington Ave
Hollywood, CA 90038 USA
Tel: 323-464-7791
Fax: 323-464-7406
http://home.earthlink.net/~arclightprod

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Washington, DC 20005-3516 USA
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www.astc.org

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www.brendentheatres.com

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Buena Vista Pictures Distribution **BVP**
350 S. Buena Vista Street
Burbank, CA 91521-1232 USA
Tel: 818-567 5007
www.disney.go.com

Cedar Point Amusement Park
PO Box 5006
Sandusky, OH 44871-8006 USA
Tel: 419-626-0830
Fax: 419-627-2347
www.cedarpoint.com

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10902 Skyline Boulevard
Oakland, CA 94619-2446 USA
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www.cosc.org

Daesaeng Corporation
DLI 63 Bldg, 60 Yoido-Dong
Youngdeungpo-ku
Seoul, 150-763 SOUTH KOREA
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Fax: +82-2-784-9629
www.ds63.co.kr/english/visit/imax/imax01.html

Dentsu Tec, Inc. **DTI**
1-8-9 Tsukiji, Chuo-ku
Tokyo, 104-8411 JAPAN
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Fax: +81-3-5551-8810

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4155 Harrison Boulevard, Ste 210
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Tel: 801-392-2001
Fax: 801-392-6703
www.destinationcinema.com

Digital Projection International, PLC
Greenside Way, Middleton
Manchester, M24 1XX ENGLAND, UK
Tel: +44 -161 681 6500
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Fax: 310-317-9158
www.earthship.tv

Equus Films
53-55 Brisbane Street
Surry Hills
Sydney, 2010 AUSTRALIA
Tel: +61-2-9281-1266
Fax: +61-2-9281-3269

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Bradford, West Yorkshire BD1 1NQ ENGLAND, UK
Tel: +44 1274 203-360
Fax: +44-1-274 770-199
www.euromax.org

Extreme Productions **EP**
4107A - 11 Street S.E.
Calgary, AB T2G 3H1 CANADA
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Fax: 403-263-6130
www.extreme70mmfilm.com

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Evanston, IL 60201 USA
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Fax: 847-475-9145
www.giantscreensports.com

Giant Screen Theater Association
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Piper Jaffray Plaza
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Tel: 651-292-9884
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www.giantscreentheater.com

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13884 Tenth Line, RR5
Georgetown, ON L7G 4S8 CANADA
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Fax: 905-873-1489
www.go-rd.com

Goto Optical Manufacturing Co. **GOTO**
4-16 Yazaki-cho
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Tokyo, 183-8530 JAPAN
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Fax: +81-423-61 9571

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Hastings, NE 68902-1286 USA
Tel: 402-461-2399
Fax: 402-461-2379
http://hastingsnet.com/museum

Hotaka IMAX Theatre
8161-1 Ohaza Ariake
Hotaka-cho
Minami Azumi-gun, Nagano Pref. 399-8301 JAPAN
Tel: +81-263-83-4800
Fax: +81-263-83-5533
www.arthills.co.jp/imax

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Houston, TX 77030-1799 USA
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Fax: 713-523-4125
www.hmns.org

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Industrial Zone
Herzlia Tituahh, 46766 ISRAEL
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Fax: +972-9-956-1581

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2525 Speakman Drive
Mississauga, ON L5K 1B1 CANADA
Tel: 905-403-6500
Fax: 905-403-6450
www.imax.com

Imax Space Ltd.
45 Charles Street East, Ste 402
Toronto, ON M4Y 1S2 CANADA
Tel: 416-960-4434

IMAX Theatre Adelaide
3 Cinema Place
Adelaide, SA 5000 AUSTRALIA
Tel: +61-8-8227-75
Fax: +61-8-8227-76
www.imax.com.au/adelaide/index.html

International Association of Amusement Parks and Attractions
1448 Duke Street
Alexandria, VA 22314 USA
Tel: 703-836-4800
Fax: 703-836-4801
www.iaapa.org

Iwerks Entertainment **IWRK**
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Burbank, CA 91505-1046 USA
Tel: 818-841-7766
www.iwerks.com

James D. Stern Productions
676 N Michigan, Ste 3600
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Tel: 312-787-2205
Fax: 312-787-2208

Kennedy Marshall Company
1351 4th Street, 4th floor
Santa Monica, CA 90401 USA
Tel: 310-656-8400
Fax: 310-656-8430

Kilimanjaro, Inc.
156 Western Ave, Ste 219
Boston, MA 02134 USA
Tel: 617-332-3802
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Kinoton GmbH
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Germering, 82110 GERMANY
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Fax: +49 89 / 8 40 20 02
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Large Format Cinema Association
28241 Crown Valley Parkway
PMB 401
Laguna Niguel, CA 92677 USA
Tel: 949-831-1142
Fax: 949-831-4948
www.lfca.org

Leve Productions
729 Seventh Ave. 12th Floor
New York, NY 10019 USA
Tel: 212-302-2882
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Las Vegas, NV 89119 USA
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MacGillivray Freeman Films, Inc. **MFF**
P.O. Box 205
2470 South Coast Highway
Laguna Beach, CA 92652 USA
Tel: 949-494-1055
Fax: 949-494-2079
www.macfreefilms.com

Machine Age Films, LLC
4048 Benedict Canyon Dr
Sherman Oaks, CA 91423 USA
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Fax: 818-763-1937
www.machineagefilms.com

MegaSystems, Inc. **MEGA**
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1178-232 Karuizawa, Karuizawa-cho
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www.princehotels.co.jp/amuse/imax/index.html

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Auhofstrasse 70
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Fax: +43-1-876-8715

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www.rhfleet.org

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I have been responsible for building, operating, and maintaining multiple large-format theaters. My responsibilities have included negotiating film exhibition and hardware maintenance contracts, overseeing construction, consulting, and supervising technical operations.

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I am willing to relocate worldwide. My current résumé is available upon request. Please contact John Moon at: JohnatIMAX@aol.com or call 408-847-5623

LF Project Manager / Designer

Progressive project manager and design professional with over five years' experience in the large-format industry is seeking a position or consultancy work with a client currently developing plans for a large-format theater. Will act as theater client's representative in dealing with large-format equipment supplier, design consultants, and contractors to effect design, control costs, and oversee project. Most recently with IMAX Corporation, I have designed and developed a number of large-format theaters throughout North America.

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Please contact me at budapest@earthlink.net or at 818-710-8860.

POSITION OPENINGS

Chief Projectionist

The **Putnam Museum and IMAX Theatre** in Davenport, IA, will open a 270-seat IMAX 3D theater in March 2002. Responsibilities include operation and maintenance of the IMAX projection system and the training, scheduling, and supervision of projectionists. Three years' experience in large-format film projection required. Send letter of interest, résumé, and salary requirements to: IMAX Theatre Manager, Putnam Museum, 1717 West 12th Street, Davenport, IA 52804.

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SHORTS

Beauty and the Beast opens

Walt Disney Pictures' ***Beauty and the Beast*** opened on Jan. 1 in 98 theaters worldwide, a record for day-and-date openings in the LF world, topping ***Fantasia/2000***'s record of 75 two years ago. (Disney's Dec. 5 press release announcing 100 bookings mistakenly counted as a booking the London headquarters of **Warner Village Cinemas**, whose **Extreme Screen** theater near Liverpool is showing the film, and included the Gatlinburg, TN, IMAX theater, which will not reopen.)

Many theaters reported sellouts in the first few days, but no box office figures were available when we went to press.

More theater closings

IMAX theaters in theme parks in Ohio and Japan are in the process of being turned into non-LF attractions, and IMAX theaters in Tokyo and Adelaide, Australia, are expected to close at the end of January.

The IMAX theater at the **Cedar Point** amusement park in Sandusky, Ohio, was, until the end of the season in October 2001, the third oldest LF theater still operating (after Toronto's **Ontario Place** and San Diego's **Reuben H. Fleet Space Theater**). The 900-seat theater, which opened in 1975, is being expanded to hold an ice rink and will become home to a skating show based on the "Peanuts" comic-strip characters in June 2002. The existing seats will remain in place, but the 66x88-ft (22x26.6-m) screen will be removed. A park spokesman didn't know what would become of the IMAX projector, which is serial number 4.

The IMAX Dome theater at the **Nagashima Spaland** amusement park in the Mie prefecture of Japan closed earlier this year while extensive renovations are being undertaken on the entire park. No determination has yet been made on the how the theater will be used when the park reopens in the spring. The 400-seat theater opened in 1983.

MTM Funds Management, owner of the **Adelaide IMAX Theatre** and four other IMAX screens in Australia, announced in early January that the theater will close on Jan. 31. The 276-seat SR house opened in May 1998. **Robert Topfer**, an MTM director, said in Australian press reports that the theater in the South Australian capital of one million people had never turned a profit. He added that another of the group's properties, the **Brisbane IMAX Theatre**, "hasn't been a huge success either," but stopped short of saying it too would be closed.

The **Tokyo IMAX Theatre** announced in early December that it would close on Feb. 1, 2002, after screening ***Beauty and the Beast*** for one month. According to Japanese press reports, the closing is the result of a business downturn for **Sony Music Entertainment**, the theater's owner.

The IMAX theater at Cedar Point, the third oldest in the world, has ended its 26-year LF career.

Photo: Dan Feicht, Cedar Point.

Imagica wins tech Academy Award

The **Academy of Motion Picture Arts and Sciences**® announced the winners of 21 scientific and technical Academy Awards® in early January. Among the winners of seven Academy Plaques were **Makoto Tsukada**, **Shoji Kaneko**, and the technical staff of **Imagica Corporation**, and **Daijiro Fijuie** of **Nikon Corporation** for their work on the Imagica 65/35 Multi-Format Optical Printer.

Animation Oscar to be awarded

The **Academy of Motion Picture Arts and Sciences** will present the first Oscar® for Best Animated Feature at the 74th Academy Awards ceremony in March 2002. The board of governors determined that a sufficient number of qualifying films had been released in 2001 to warrant the activation of the category, which was created in 2000 (*see Shorts, MaxImage!, October 2000*).

Nine films are eligible for the three nomination slots, including *Monsters, Inc.*, and *Shrek*, but no LF titles are in the running.

NASM to close for 3D conversion

The **Samuel P. Langley Theater** at the Smithsonian's **National Air and Space Museum** in Washington, DC, will close for about a month in January and February for the installation of an IMAX 3D projector, replacing the 26-year-old unit (serial number 6) it has operated since opening in July 1976. The conversion is being made primarily so the theater can show ***Space Station*** starting in April.

Books, CDs, videos win awards

Companion pieces to three LF films have won awards.

The score for **John Weiley**'s ***Solarmax***, composed by **Nigel Westlake**, won the Best Soundtrack Award of 2001 from the Australian Guild of Screen Composers at a ceremony held in Sydney in early December.

Exploring Caves, the companion book to **MacGillivray Freeman Films'** ***Journey Into Amazing Caves***, was named Outstanding Children's Science Trade Book for 2002 by the National Science Teachers Association. The book, published by National Geographic Books, was co-written by the film's stars, **Hazel Barton** and **Nancy Aulenbach**.

Marine Science: Exploring the Deep, an educational video produced by **Arclight Productions** to support MacGillivray's film ***Dolphins***, won the 2001 Silver CINDY Award, presented by the International Association of Audio Visual Communicators. The program also won a 2000 Telly Award for excellence in non-broadcast educational programming.